Kine WEEKLY

Films at the Peace Table

—see page 3

THE EMPIRE ISN'T DE-MOBBED!

Even after the mightiest fortnight for a British picture since "The Citadel" (topping "Mr. Chips" by 36%, for example!) they're still mobbing the Empire Theatre's payboxes for a third sensational week of "PERFECT STRANGERS". And the crowds have now demanded a fourth!

Ditto the Ritz with "Week-end at the Waldorf" (7th week!)

Ditto every theatre in the country with hits from . . . .

METRO·GOLDWYN·MAYER!

The Strange Affair of

"UNCLE HARRY"

Press Tributes to an outstanding UNIVERSAL Picture . . .

"This is an excellent thriller, full of atmosphere . . ." *-Film Critic, STAR.*

"Vivid version of west-end stage thriller . . . an exciting picture . . ." *Reg. Whitley, DAILY MIRROR.*

"Acting honours go to Geraldine Fitzgerald, who plays Harry's doting, destructive sister with a dash of real venom . . ." *Elspeth Grant, DAILY SKETCH.*

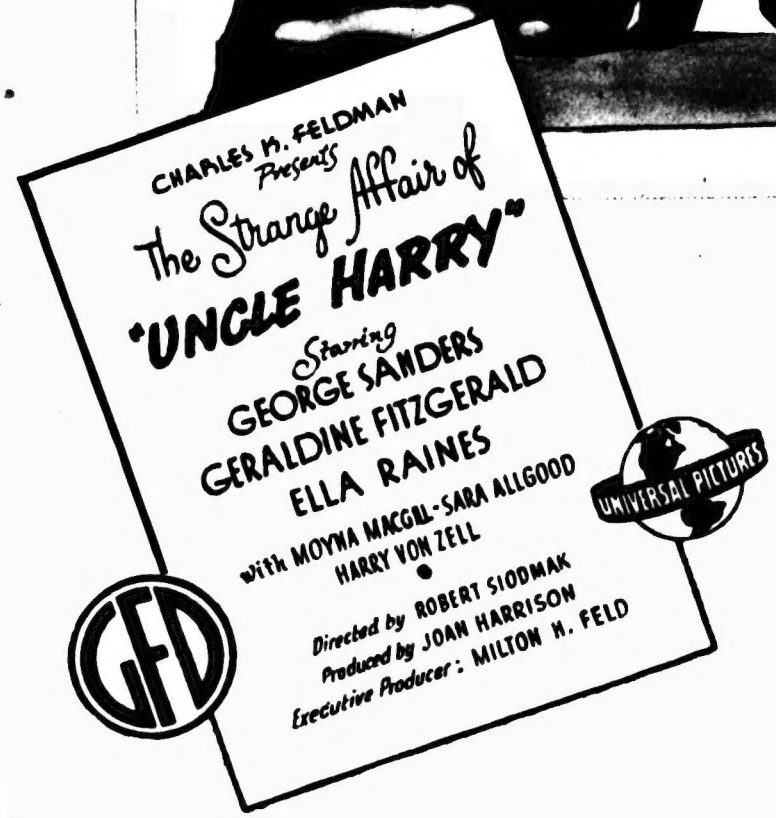
"Good melodrama . . ." *Maurice Cowan, PEOPLE.*

"Quite a compact job of film-making . . ." *Ewart Hodgson, NEWS OF THE WORLD.*

"George Sanders and Geraldine Fitzgerald act well in what is really a psychological murder thriller . . ." *Film Critic, OBSERVER.*

"Clever story . . . incisive direction . . . powerful all-round portrayal . . . sure fire attraction for mystery thriller devotees . . ." *C. A. Walker, CINEMA.*

"Unusual story . . . told in restrained fashion with emotional economy . . ." *DAILY FILM RENTER.*



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KINEMATOGRAPH WEEKLY, 20/9/1945

Kinematograph WEEKLY

No. 2305. Thursday, September 20, 1945. Vol. 343.

ODEON PAYS 25 PER CENT.

Odeon Theatres announce a dividend of 25 per cent., against 20 per cent. for the previous year. This is the highest dividend ever paid by the company.

Profit totalled £896,381 compared with £1,063,789.

Story on page 33.

FILMS MAY FIGURE IN ECONOMIC BARGAINING TALKS

U.S. Secretary of State Seeks Lower Trade Barriers

INSISTENCE that films and other products "must receive aid in Great Britain if Congress is to approve a loan to England by America" is stated in a New York cable to the "Kine" to be emphasised in certain quarters in America.

Secretary of State Acheson has revealed that a general United Nations conference on lowering of trade and tariff barriers is likely to be the outcome of the economic talks now proceeding between British and American officials, under which a huge loan of dollars is being discussed.

Raw Stock as Counter

From another quarter it is learned that the U.S. Government Department concerned will retain control of raw stock exports and "may cut off nations which act unfairly to Hollywood."

This intention is not thought to apply to great Britain, where any reduction of raw stock supply would injure large American interests.

The general insistence that barriers to the entry of American films into other countries should be lowered or removed is part of a policy enumerated three years ago, when Nathan Golden, head of the Motion Picture Section of the Department of Commerce, put forward the claim to the abolition of barriers as a matter for discussion at the peace-table conferences.

Reciprocal Tariff Cuts

It is significant that the new President of the Hays Office, Eric Johnston, recently stated: "I have always felt that restrictions which prohibit or retard the freer flow of materials and human beings tend towards regimentation and totalitarian life," and went on to plead for reciprocal tariff cuts.

The difficulties which Hollywood may face in foreign markets was stressed by Will Hays, when on September 5 he visited the White House to lay before President Trrman "the potential usefulness of motion pictures in the period of post-war reconstruction ahead." The use of the film in promoting America's industrial and commercial interests abroad were dwelt upon, as well as the need that American films should not have to surmount high tariff barriers.

The B.B.C. feature producer, Cecil McGivern, who was responsible for the Army Week and R.A.F. Night programmes, has joined the Rank organisation as a script writer.

He is working on the "Great Expectations" script for Cineguild.

RANK'S PRODUCTION DEAL WITH RKO-RADIO

Films Will Cost £300,000 Each

BRITISH pictures which are to be made under the arrangement recently reached between J. Arthur Rank and RKO-Radio will cost between £300,000 and £400,000 each.

This news was given to the KINE. on Tuesday by Charles Koerner, in charge of production for RKO who arrived in England by air on Monday with Phil Reisman, foreign department chief.

No definite decision has yet been made regarding the subjects. Several stories are under consideration, and the choice of the two which will be made will be governed by mutual interest and by the availability of a well-known star—British or American—as a box-office draw.

Mr. Koerner stated that he is meeting Mr. Rank this week to make preliminary arrangements, and will confer New York contacts when the decision is made.

It is hoped to begin the first picture early in the New Year.

Asked whether there was a likelihood of more than two pictures being made under the arrangement with Mr. Rank, Mr. Koerner said that question must wait. He understood that studio equipment was a problem here, and he wanted to go into this.

RKO-Radio was proud of the association with Mr. Rank, which he was sure would prove of mutual advantage.

Turning to Hollywood productions, Mr. Koerner said that "Spanish Main" was completed and a copy of "Bells of St. Mary's" would be over here next month. Ginger Rogers' picture was 60 per cent. completed, and it was hoped by the end of 1945 to have the whole of the 1946 schedule of big pictures completed.

Asked regarding the future of films in America, Mr. Koerner thought that the very big runs of films there would probably be shortened. At the Radio Music Hall, New York, which held 6,000 people, there had been runs of 10, 12 and 13 weeks with takings at £25,000 a week. In old days the average run was three weeks.

A mention of television led to the remark, "We are all guessing as you are." He thought, however that television in America would be largely controlled by studio interests. It would play an important part in studio activities

C.M.A. HAS NO COMMENT ON C.E.A.

No official action has been taken by the Cinema Manager's Association as a result of the decision by the C.E.A. General Council to form the proposed managers' section of the C.E.A.

When the C.M.A. held its third annual meeting in Scotland on Sunday, the newly appointed president, J. H. George, said that he was not prepared to make a statement about the C.E.A. decision until he had seen the official report and had received a reply from the C.E.A. regarding the C.M.A. request that discussions should be reopened between the two bodies.

Pertinent Query?

The national secretary, W. L. Ember, made only brief reference

(Continued on page 6)

KORDA IS SET FOR A BIG PROGRAMME

Sir Alexander Korda has confirmed his already published plans for a number of major pictures to begin production at Elstree, states a KINE. cable from New York.

In this country, the KINE. understands that the Amalgamated studios at Elstree are in the process of being put into working condition.

It seems possible that production may begin before the end of the year.

Business Man Succeeds Will Hays

KEEN ADMIRER OF BRITISH EFFORT

RESIGNATION of Will Hays as President of Motion Picture Producers and Distributors of America Inc. (M.P.P.D.A.), known as the Hays Office, has been followed by the appointment of Eric Johnston, U.S. Chamber of Commerce President, as successor.

Hays is remaining in the background as consultant, states the KINE. New York correspondent.

The new Hays Office President visited this country in 1943, interviewing big business in London and elsewhere.

He returned to America expressing warm enthusiasm for the gigantic job which Great Britain had carried out in organising and manufacturing war supplies. He advocated a "post-war marriage" between Great Britain and America.

In 1944 Mr. Johnston visited Russia, flying from Teheran to Moscow where he interviewed Stalin and reported upon prospects of trade between Russia and America on his return.

Will Hays, formerly Postmaster-General of the United States, resigned that office in 1922 to become president of the M.P.P.D.A. He is 66 years of age.

Entertainment tax in Eire last year realised £584,489 as against £524,881 the previous year.

The Many Salute the Few

on

BRITISH MOVIETONE NEWS

A

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Under Which Flag?

THE C.E.A. has at last committed itself to the formation of its managers' section. The question which immediately occurs is: What will be the reaction of the managers, some of whom belong to their own association, the C.M.A.?

Although the status of the C.M.A. has been called into question, its existence is a fact, and to many managers it represents an honest effort to form a trade association to promote their interests.

It was criticised some time ago on the ground that it was merely a satellite of N.A.T.K.E. and in no sense could be regarded as autonomous.

The recent secession from N.A.T.K.E. removed the objection and must be regarded as a gesture of willingness on the part of the C.M.A. to go rather more than half-way to meet the C.E.A.

Now the C.E.A. makes the announcement that it has created an association within an association—and yet states that this separate section for managers will function as a piece of "completely autonomous trade union machinery."

It is difficult to see how, with all the good will in the world, the C.E.A. can create and preserve this autonomy. Certainly it was very sure that the C.M.A. could not do so when it existed within N.A.T.K.E.

The main query in the minds of most managers will be: which organisation will provide the best facilities for fruitful negotiation in regard to labour conditions?

The C.E.A. states: "The section for managers who are members of the C.E.A. is now in being and can function in respect of conditions of service and conciliation matters."

Kinema managers therefore are presented with a tricky problem. They have a completely independent society of which some of them are already members. On the other hand, they can join the C.E.A. section; in fact, manager-nominees are automatically members of it.

They have to face the fact that if the majority of managers who are not C.M.A. members join the C.E.A. section, that body, owing to its greater numerical strength, will be in a much more advantageous position than the C.M.A. to initiate national negotiations.

The existence of the two organisations will do nothing to ease the complexity of the situation which arises from the legitimate desire of the managers for a trade union of their own.

Long Shots

IT was pleasant to renew once more acquaintance with Phil Reisman, RKO-Radio's foreign manager, who arrived on Monday last with Charles Koerner, general manager of RKO-Radio's Hollywood studio and in charge of production. Phil is looking over nearer Continental countries as well as London on this trip.

CHARLES KOERNER is an old independent exhibitor who started business in 1914 in the north-west of the States. Following this he was distribution chief for First National in Portland, Oregon, returning to the exhibiting side as general manager of a small circuit, grading to RKO theatre control later, before handling the studio side.

TALL, grey-haired, of powerful build, possessing a courtesy of speech and manner which is very attractive, he strikes one as having a very close grip of producing affairs, and an exact knowledge of his own company's production position as regards the completion of schedules. He is here to talk with J. Arthur Rank on the pictures to be made in British studios, and the two men should quickly reach a decision on subjects and personnel.

THE C.E.A. letter to the Chancellor of the Exchequer states the Industry's case for remission of entertainment tax cogently and with commendable sense of proportion. Its plain terms and honest recognition of other people's claims should at least win it a sympathetic reception.

W. R. Fuller has struck the right balance between a plain request for relief and a clear understanding of general prevailing conditions, and no official reading the letter could complain that it is unreasonable.

WHATEVER campaign may follow, it was sound tactics to begin with this concise summing-up of the Industry's case presented to the head of the responsible Government department.

It conveys the suggestion of a unified Industry in this matter, and unity of action and feeling is the all-important point in pressing for tax reduction. Nothing is so likely to impress the Chancellor. With this opening letter Fuller has done a first-class job.

A CERTAIN distinction is conferred upon some already notable members of the film Industry by their inclusion in the Nazi's recently published black list. Anyone named therein can automatically be regarded as one who has made some contribution to the promotion and pursuits of liberty.

Those named were Sir Albert Clavering, Oscar Deutsch and Isidore Ostrer, whose offence, apparently, was that they provided the means of entertainment for free people. Also named were Ivor Montagu, film maker and writer, and our own chief, Lord Southwood.

IT'S good to hear that Henry Simpson, the first exhibitor to point out the shortage of "U" films, much commented upon in the KINE., has carried his point and is shortly to wait upon the Board of Censors in company with officers of the C.E.A.

This follows a renewed burst of harsh "A" certificate awards, which have been duly noted by our reviewer. The latest grotesque examples are "The Echo Murders," a new Sexton Blake adventure, and "The Fighting Guardsman," a cloak and sword melodrama.

OF the latter film our reviewer asked in bewilderment, "If this is not schoolboy fare, what is?"; and as for "The Echo Murders," Sexton Blake has always been, with Nelson Lee, the schoolboy's favourite sleuth.

It is certainly time the Industry put its case to the Board, and time the Censor explained the motives behind those awards that are as baffling as any problem solved by Sexton Blake to the delight of children accompanied by parents only.

"THAT intrepid young cameraman, Ken Gordon," as he was once described by the *Daily Telegraph*, back in the Balkan War of 1910 or 1911, was due in Germany last Friday. Some day, somebody might write a story about Ken; he can give them plenty of material.

He must be the only newsreel man who photographed both the World Wars and the Balkan one. He is most certainly the only newsman who commanded a troop of Turkish Cavalry against the Bulgars. In the recent conflict he photographed everything from Caen to Berlin, including the crossing of the Rhine and the entry into Brussels and Paris.

THAT excellent French film magazine, *Cine Revue*, now available again in something like its pre-war format, carried an interesting article by Georges Fronval summing up the collaborationist activities of the French film people.

Fronval's article is a dispassionate and well-documented estimate of the behaviour of many of the old favourites during the occupation. Some of those suspected emerge creditably from the examination; others are revealed as willing pawns of the Nazis.

AMONG those for whom justification can be found are Edwige Feuillere, Tino Rossi, Maurice Chevalier and Michele Alta, who made friends of highly placed Germans, but used them to help the freedom movement friends to get out of the country.

Others of the Industry did not emerge so creditably. They include Ginette Leclerc, Corin[illegible] Luchaire, Michel Simon and S[illegible]ha Guitry.

SUTTON DAWES, [illegible]h Century-Fox's sales dir[illegible]or, was a happy man last Sat[illegible]day, when his son Reginald was [illegible]married at Harrogate.

The bride was Beryl [illegible]Watson, the only daughter of Mr. [illegible] and Mrs. Watson, of Montreal, [illegible]nada. Unfortunately, Dawes' [illegible]nger son, Kenneth, was unable [illegible] be present as he is still servin[illegible] with the R.F.A. in Africa.

AN interesting and happy note comes from Le[illegible] Carter adding some more detail [illegible] the photograph we published o[illegible] the famous "Bumpers" meeting.

Carter identifies the anonymous gentleman, back row, right, as Harris Kamlish, once advertising manager of the *Bioscope* and now doing a big advertising job with Odhams. We should have known! The gentleman next to Kamlish was L. Underhill, then representative for Lakeman and Tucker, printers.

The picture was taken, Carter adds, at the Rendezvous in Dean Street; and the occasion was probably Tommy Handley's first appearance before members of the film Trade.

THE arrival of "The Seventh Veil" in the West End shortly marks a success notch for Sydney Box, the independent producer, whose second film this is with his recently created organisation.

Box, ex-journalist, entered films in 1935 and did almost every job in the studio. In the first three years of the war he made propaganda films for the Government. Then he directed for other people. Finally he produced "13, Acacia Avenue" on his own. Now he has big plans and every hope of putting them over. It's quite a success story.

WAR correspondents and others returning from Vienna are bringing back stories of film production there that recall the German films after the last war, when drastic economies brought out impressive new techniques, including the then greatly praised soft and sombre lighting.

The Viennese, it seems, faced with only three hours' electricity a day, are limited to little studio work. They have therefore evolved a technique of blending story and outdoor documentary with strong dramatic effect.

TWO people, a war correspondent and a member of the AKS, independently have described to me a scene in a Viennese film in which a girl commits suicide by jumping through a hole in the Danube ice.

The film makers have built up this scene with documentary shots of Autumn on the Danube, ice forming, ice-breakers in action, etc. Both men assured me that the effect is very striking. It looks, once more, as though University is giving a new fillip to picture making.

THE SPROCKET.

Close-Ups

by

SCREENCOMBER

Veteran Memories

I was surprised that, in the recent 2,000th issue of the KINE., no mention was made of the important pioneering work carried out by my old partner Cecil Court. Back in the days of the *Magic Lantern Weekly*, Cecil had already perfected a bioscope which, unfortunately, through some defect in the lens projected living pictures the wrong way up. Cecil tried all plans, including turning the screen upside down, but still the moving images remained upside down. The audience had to hang on their feet from the ceiling, nothing on the lines of the *Screencomber* method, outlined in a recent issue. As a result the crowd rushed to their heads making them irascible and quick-tempered. Most of them subsequently became motion picture directors.

"When eventually Cecil hit on the idea of turning the projector the right way up, roller skating had become the craze and most of the electrics' had closed down."

Culinary Notes

An egg flew from the gallery and knocked him off his pegs.

And raucously a voice cried out: "Now we've got ham and eggs."

And when he seemed annoyed about it, someone upped and spoke:

"It doesn't seem as how this guy can seem to take a yoke."

And tenderly across his face the sticky mess was coiled.

It thought the egg was soft, the critics were hard-boiled.

And in the Press Room, later, a critic present boasted:

"O' I prefer to have mine fried, this item will get well roasted.

Al Confucius Sez

Let he who would his Yens in ems invest, remember that from our the Mighty Mandarin made a doug .

Real Freedom

WHERE is the much-vaunted freedom of the Press? Just because we may talk of blackballing our box-office stars, because we write things we don't like, or insist on account o fa few pitch-forked ends among the critics, to write things we often detest. Don't think the Press is free.

Surely this so-called freedom should go further, for it can never be real freedom till such time as we are all allowed to write our own reports on our own pictures. Obviously we are in a better position to know just how good our pictures are than most of the critics. We want the true freedom. Let the publicity departments instead of wasting their time telling a lot of nice and unbelieving critics how good their product is, write their own reviews and save all this blessing.

Bless us freedom. "A bas Josh Billings!"

IN all the discussion that has taken place in the KINE. recently, the renter's side of showmanship in the exploitation of films has received little, if any, mention. In this article a renter's exploitation manager continues the controversy, which was climaxed by the Whittell-Walls debate, with a first-hand account of what the renter is prepared to do to help the exhibitor put his films over.

Renters Have Never Offered Better Exploitation Service to Exhibitors

Says

JACK FRANCIS

United Artists' Exploitation Manager

THERE has been a great deal of interesting matter in the KINE. recently about exploitation from the exhibitors' point of view. But few, if any, of the writers have had anything to say about the service available from the renters.

I will say right at the beginning that in my opinion never before has such service been available from renter to exhibitor.

It was not so in the old days, except in the case of one or two supers put out on a "road show" basis, when most films were booked on flat rentals, and the owners of the pictures, being on a "certainty," had no further interest after their films had been sold.

But to-day, when the great majority of films are put out on a sharing basis, the renter retains an interest in his pictures right until the last booking has been made and the films have completed their public life.

Co-operation

FOR this reason, most renters have developed their exploitation side during the past few years. For instance, when I joined United Artists, I was the only person on the staff exclusively doing this kind of work. Now I have a team of exploiteers in the field, who are constantly touring the country at the service of exhibitors.

While renters' exploitation begins in the head office with the production of campaign books and the planning of special stunts which may be suggested by the title, theme and content of the film to be sold, it is best developed in close co-operation with the individual exhibitors or managers who are booking the picture.

In my view, this co-operation is essential if the campaign is to be really successful.

A great deal can be achieved by planning a nation-wide stunt that can have a local application. One of the special stunts of this kind in more recent days which has been highly successful, and at the same time helpful to the war effort, has been my tie-up with the National Savings Committee for "Since You Went Away."

The Savings people flooded the country with four kinds of posters, all boldly announcing the title of the film and with panel containing local theatre details. Cost of these and posting on hoardings was borne by the N.S.C.

They also provided a quantity of most attractive three-piece screens carrying stills, credit matter and appropriate wording for their savings centres where full window displays were given.

Thus, the cumulative effect was enormous and the tie-up must have proved its worth towards the record-breaking success of this picture.

Variation

WHAT the renter's exploiteer has to offer, in fact, is a standard campaign. He should be prepared unhesitatingly to modify it in the light of local preferences, and local opportunities. Flexibility should be the rule.

For instance, it occurred to us that as there was quite a spot of ju-jitsu in "Blood on the Sun," it might be possible to interest the police, local athletic clubs and similar organisations on this angle. In some situations, this approach was welcomed and used to excellent effect. But there were other towns where the local managers were able to say positively that this line would stand little chance of success.

An example of co-operation between one of our exploiteers and a manager on a special effort was "The Fifth Chair" stunt of a fleet of furniture vans running around the district carrying prominent banners, worded "We're taking 'The Fifth Chair' to the so-and-so kinema."

The local manager knew the owner of the vans, so when our exploiteer put forward the suggestion it was readily approved and acted upon.

Prejudices

OCCASIONALLY, however, a manager will have what seems to us some unreasonable prejudice. For instance, he may object to the renter's exploiteer calling upon the Press. The latter will probably make purely a courtesy call so as to maintain the goodwill established by years of personal contact.

Similar tact is always exercised by the good exploiteer when he finds an assistant or a relief manager in charge when he makes his call. He will then formulate a scheme as near as possible to what he considers the regular manager will want, drawing on his personal knowledge of the man for the purpose.

I recall one especially happy case of "conversion"—an exhibitor at a hall in the North of England. One of our exploiteers called upon him.

He was met with the remark: "Is this another renter's catch? I'm having nowt to do with it." So the exploiteer set to work to try and convince the exhibitor that exploitation pays. And he did.

I received a telegram from this manager on the Tuesday morning after opening to the effect that he had played to the biggest Monday since he had opened.

A letter followed with his most profuse apologies for being so offhanded and would I arrange to send the same exploiteer along as he had others of our films booked and would like the same attention given them as the previous film. The film was "It Happened Tomorrow"—and it *did*!

Reissues

PERHAPS the hardest jobs for exploiteers are the second- and third-run bookings, which some renters tend to neglect. Often quite surprising results can be obtained for the few pounds allocation.

This kind of success is often even more remarkable in the case of reissues. Take the cases of "Rebecca," "My Son, My Son" and "History is Made at Night." All these have been going the rounds again and playing to terrific business, the success being due, in my opinion, to well-planned exploitation.

In fact, at most situations the films have played to bigger business than on their first runs, proving that good exploitation pays, and that it could not have been harmful when used in the first instance.

Re-issue from the "KINE."

ARE we going to lose patronage now that the war is over? That question has been asked by many members in all branches of the Industry. Continuing our study of Trade reactions after the Great War (1914), we read in the KINE. editorial notes of November 21, 1918:—

The facts are that though hardship has been suffered in certain districts—and more particularly in the air-raid circle—the Trade as a whole has not only suffered no material loss of patronage from the war but has actually gained as a direct result.

Much of the money made by munition workers has flown into the coffers of the kinema manager.

We are not preaching pessimism but simply pleading for a recognition of the facts of the present-day situation—such typical facts as the two months' notice of dismissal handed to 2,000 war workers in a certain plant.

BRITISH ARMY GRATEFUL FOR K.R.S. CO-OPERATION

"But it has paid its way"

—says Lt.-Col. John Woolf

Terms under which entertainment films have been supplied to British and Allied Forces in this country are explained in a statement by Lt.-Col John Woolf, who contends that the Army has paid its way as regards film entertainment during the war.

Lt.-Col. Woolf said he particularly wished to clarify two matters dealt with in the KINE. of September 13.

Lt.-Col. Woolf writes :—

There are two matters dealing with films for the Services in your issue dated September 13 upon which I am authorised to comment.

"Generous Treatment"

Firstly, under the heading, "Forces to Pay For Films," you have referred to negotiations now taking place between the K.R.S. and the War Office in regard to the future supply of films to the Forces. It is no exaggeration to say that the co-operation of the K.R.S. with the War Office in the supply of films has been of inestimable value to the Army throughout the war, and the authorities responsible for morale and welfare in the Army are extremely grateful for the more than generous treatment they have received.

It is, however, incorrect to state that the charge made has done no more than defray the cost of prints.

Royalty Plus Print Cost

The royalty per print, admittedly small judged by ordinary commercial standards, paid by the War Office to the members of the K.R.S., is exclusive of printing costs, the prints being ordered direct by the War Office from the laboratories under the renters' licences, the cost being borne by the War Department.

The British Army, therefore, although it has greatly benefited by the very generous terms granted by the K.R.S., has paid its way for its film entertainment throughout the war, and the royalties paid have amounted to a considerable figure.

It is considered that this should be made known in order to prevent confusion with the arrangement under which the United States Army has received its films free of both royalty and printing cost from the American film Industry.

Secondly, on page 22a, you published a letter from a correspondent in the B.A.O.R. relative to the possible benefits to be derived by the British film Industry from showing British films to the Services overseas even before they are shown in the West End of London.

Films Direct from U.S.

It should be pointed out that the American films shown to the U.S. Forces overseas, in some instances before their West End pre-release, to which your correspondent refers, are sent direct from America to the U.S. Armies at about the same time as the negatives are despatched by the American producers to their London offices, and their exhibition overseas, therefore, has no bearing whatsoever on their West End pre-release.

As far as the exhibition of British films to the Forces is concerned, films are selected at the time of trade show and orders are placed immediately, the prints being despatched to Overseas Commands as soon as they are received from the laboratories. This sometimes coincides with pre-release, but more often with general release, and prints are, therefore, available in Overseas Commands at about the same time as, or sometimes slightly before, the films would normally be seen were the Servicemen either stationed or resident in Great Britain.

Whether earlier showing is desirable from the Industry's point of view is debatable, but in any event it would not be possible.

Kaiser to Enter Production

"Kine." Cable from "Motion Picture Daily," New York

CARL LESERMAN resigns from U.A. where he was General Sales Manager, and joins Howard Hughes Productions with the latter contemplating big expansion in association with shipbuilder Henry Kaiser for extensive production, own distribution and to build theatres throughout the country.

WILLIAM LEBARON and Boris Morros form Federal Films to produce in Hollywood.

PARAMOUNT is considering its own national television network.

PAUL NATHANSON, Rank's partner in Canadian Odeon, has been ordered to halt work and take a complete rest.

LOUIS FOELDES becomes Universal's European Sales Manager under Henry Novak.

ROY DISNEY becomes President of Disney Productions; Walt Disney becomes Chairman of the Board; Fred Leahy, former Paramount studio official becomes Disney Productions Manager.

A TREMENDOUS new theatre building and remodelling boom is under way in the U.S.

HAYS OFFICE Fay Allport is en route to Spain to clear up film trading qualifications.

★ *Advertisers should insist on a Net Sales Certificate*

★ *Advertisements in the 'KINE' are good business because they cover the Industry.*

★ NEARLY 5,000 COPIES SOLD EVERY WEEK ALL THE YEAR ROUND

Hollywood's Film Gift to Forces

Films valued at thirty-eight million dollars, and including 43,000 features have been the free gift of the American film Industry to the U.S. Armed Forces.

This estimate has been made in New York simultaneously with the announcement that the gift is to cease on October 31.

Blackburn Watch Committee on Monday agreed to meet a deputation of kinema managers to discuss the question of opening kinemas an Sunday evenings.

Technicolor Plans Big Expansion Here

FORTY FILMS YEARL

EXPANSION of Technicol activities in Great Britain ensure an output of at least 40 features annually has been planned recently during visits to Amer by Technicolor executives from the country.

Natalie Kalmus sailed from America on Monday last to take full charge of colour control Harmondsworth. She sailed on the *Aquitania*, accompanied by Harrison, managing director Technicolor, Ltd., who has been visiting the States in company with George Gunn, head of the camera department, and Leslie Oliver, plant manager.

Mrs. Kalmus will also establish Technicolor office in Paris and superintend the building of laboratory plants on the Continent.

With the return of men from the Forces, the labour problem from which Technicolor has suffered during the war period will be solved, and with enlarged laboratories a rapid extension of output is envisaged.

Continued from page 3

C.M.A.'s NEW PRESIDENT

to the matter in his speech. The was to ask manager nominees "Who would the C.E.A. be like to support in the case of a grie ance between employers or if the were involved in a dispute? The whole thing will stand or fall by the answer to that question."

The conference subsequently approved the new constitution of the C.M.A., adopted by the National Council in July.

Tribute was paid to the past president, Higham-Cowen. Among the officers elected were: L. L. Mann, Leeds, vice-president; A. Alexander, London, and an ex-chairman of the L. and H.C. branch of the C.E.A., treasurer; and Higham-Cowen, R. Murray and F. Appleton, trustees.

M. D. Ansell was appointed referee.

Lord Provost James Welsh was the guest of honour at a luncheon Bailie W. Brown, regional organiser of the Scottish C.M.A. was among the speakers.

DUBLIN HOUSES CHANGE HANDS

The Phoenix P. H. Ellis Quay and Volta in Mary Street, both situated in Dublin City, have been taken over by the Fitzwell Circuit which already owns the Capitol, Grand Central, Electric and Mary Street Picture Houses in Dublin.

The Phoenix and Volta were previously managed by the late R. J. G. Aherne.

Bradford Corporation Education Committee has arranged for schools children to attend morning sessions at the Odeon to see the film "Henry V."

Inter-Odeon Sports

C.E.A. PLEADS FOR ENTERTAINMENT TAX REMISSION

Reasoned Case Has Been Placed Before the Chancellor

THE exhibitor case for an early remission of Entertainments Tax has been placed before the Chancellor of the Exchequer in a letter from W. R. Fuller, General Secretary, C.E.A.

It is pointed out that any remission would be popular, as the tax is a family tax, falling upon the wage earner. A reduction of tax would probably raise the peak of attendance, and go far to make up the deficiency in the revenue. Moreover, kinema-going produces a contented mind, the alternative to it being to dwell on shortcomings which cannot be quickly removed.

The letter reads:—

"In view of the possibility of an Interim Budget in October, and in anticipation of a reduction of taxation, may we ask for consideration for the early remission of Entertainment Tax? At the time of the last increase in May, 1943, the third during the war, the late Chancellor of the Exchequer, Sir Kingsley Wood, appealed for our patriotic co-operation when he doubled the Entertainments Tax. He informed us at the time that he appreciated the extraordinarily high rate of taxation that was to be imposed, and he realised that at the conclusion of the war an immediate revision downwards of the tax would become imperative. We co-operated to the extent of accepting what amounts to a turnover tax of approximately 40 per cent.

"With the sudden end of the war we are confronted with a gradual return to peace-time conditions arising from the changeover to civilian work, reduction of family incomes and resumption of competitive entertainments.

A Family Tax

"The Entertainments Tax has always been a family tax because the kinema has established itself as a family entertainment. The wage-earner therefore has to pay the tax for his entire family. Any reduction of Entertainments Tax will be extremely popular.

"We know that we are not the sole applicants for relief; beer and tobacco are heavily taxed. Whereas relief on these two items would be very costly to you, in comparison a substantial relief of Entertainments Tax would be cheap and immensely popular.

"We know that the kinema's contribution in war time in maintaining the morale of the public is fully appreciated, and we have reason to be grateful to you for your unceasing help during your presidency of the Board of Trade, which enabled us to be so useful. We think that the kinema can continue to be as useful in mitigating the inevitable public irritation and discontent during the difficult times of the switch-over from war to peace.

Increased Patronage

"But for the excessively high Entertainments Tax the peak figures of attendances during war time could be substantially increased from now onwards. Were Entertainments Tax, say, cut in half we could take war time peak attendances as the basis on which to build up a much greater patronage, whereby you might anticipate that the ultimate cost of any reduction would be comparatively small.

"Uplike many other highly taxed articles, much indulgence in the kinema brings little consequence other than contentment, whereas the alternative for the public, unable to indulge in the entertainment it desires, is ample time for discussion and consideration of the many shortcomings which it is inevitable not only exist to-day but will continue to do so for some time.

Rising Costs

"Our costs have risen enormously in every direction—wages, rates, and all materials. We receive very little extra to compensate from the increased prices of admission. Here is a comparison :—

	Exhibitor. Tax.	Price of Admission.
Peace time...	1s. 0½d.	2½d. 1s. 3d.
To-day ...	1s. 1½d.	10½d. 2s. 0d.

"The public pays 9d. more for admission, of which you take 8d., leaving only 1d. extra for the exhibitor.

"The peace-time seat of 1s. 3d. gross admission presents another problem. It was always very popular, but cannot be used to-day, as the tax is 7½d., or 50 per cent. For practical purposes, therefore, we have a seat at 1s. gross, and the next possible price in general use is 1s. 9d. gross. The public does not like this gap.

"We trust we impress you with the desirability of an early and substantial remission of Entertainments Tax. Should you be able to see us we should welcome the opportunity of waiting upon you at any time convenient to yourself."

.C.T. WILL NOT OIN ANY ALL-NDUSTRY UNION

—Declares Elvin

The A.C.T. will decline any invitation to discuss its absorption any other trade union.

That was made clear by George lvin, general secretary, who told e KINE, this week: "The A.C.T. eneral Council has endorsed the ommendations made by the .C. General Council at the recent ongress, and, in fact, proposed to e Film Industry Employees' ouncil that the E.T.U. be invited join. At the request of .A.T.K.E. a decision was held er until the next meeting of .I.E.C. in November.

roadened F.I.E.C.

Elvin says that he was surprised hear that certain sections of the ade thought that the T.U. Congress was to discuss the possibiltiies an all-industry union.

The recommendation referred to by George Elvin was: "It would seem inopportune at the moment to speak of one union covering all grades in the film industry, but it would certainly be appropriate to suggest that the composition of the F.I.E.C. should be broadened by the inclusion of the E.T.U. and that the F.I.E.C. or such other joint machine as may be established should be empowered to deal with matters of trade union organisation, demarcation and general problems of wages and conditions."

TWO MORE HALLS FOR GALWAY

A new kinema is in the course of construction and will be opening at the end of October, in Banagher, Co. Galway. It is being put up by the Shannon Cinema Co.

There is to be a new kinema put up in Athenry, Co. Galway. The owner is Dan Ryan, a native of Athenry.

There will be a dance held by the Cinema Trade Benevolent Fund on October 19 at the Metropole, Dublin.

MORE than 2,500 members of the Odeon National Cinema Club for boys and girls at the Plaza and Havana theatres, Romford, the Capitol, Upminster, and the Towers, Hornchurch, took part in a special sports meeting arranged by L. A. Denyer, the manager at the Towers.

Considerable local interest was shown in this first inter-sports meeting of clubs in this area, and the Hornchurch Council was well represented. Councillors personally donated £10 worth of Savings Stamps as prizes. In addition, Mrs. Platford, J.P., a member of the juvenile bench, gave two cups for the team competitions.

N.A.T.K.E. DRAFT NATIONAL AGREEMENT

Approval of a draft agreement to be submitted to the C.E.A. was given at a meeting of the executive of the N.A.T.K.E. at Blackpool during the week-end.

Tom O'Brien, M.P., general secretary of the N.A.T.K.E., informed the KINE. that it was proposed to establish a national minimum wage rate for projectionists and other grades of kinema employees with standard working conditions.

The draft as approved includes items on Sunday opening policy and kinema grading, together with matters concerning union membership.

No date has been set for a meeting with the C.E.A. to discuss the terms.

Bristol Will Meet on Wednesday

Bristol and West of England branch, which has not met since July, will resume monthly meetings on Wednesday, September 26. The meeting will take place at the Chamber of Commerce, Bristol, and members will have a fairly long agenda before them.

Stross Acquires Plaza, Woodford

Raymond Stross, who recently acquired the Regal, Norwich, from V.E.H. Cinemas, Ltd., has now taken over the Plaza, Woodford, from Empire Cinemas (Epping), Ltd.

Obituary

LLANDUDNO MANAGER'S DEATH

The death has occurred in a Llandudno hospital of Reginald Halstead, aged 52, manager of the Palladium, Llandudno, since 1935.

He served in the last war and was the founder of the famous "Splinters" Concert Party. He is survived by one married daughter, who lives in New York.

Built Local Pavilion and Kinema

The death has occurred at Barmouth of Hugh Jones Davies, aged 66. He was the last of four brothers who had figured prominently in the advancement of Barmouth as a seaside resort.

His father constructed Barmouth Municipal Pavilion and several other properties, and the family were also responsible for the building of the White Cinema in the centre of the town.

B

START TALKING

By BEN of B.N.

"CAN a dead man be murdered?" that is but one of the intriguing questions being argued out by members of the London trade, following the screening on Tuesday of British National's newest offering, "Query." "Query," as we told you, is a picture that you will discuss and argue over long after you have seen it—in fact, it is an angle that most showmen will get on to, and exploit, for the problem it presents is one that will arouse plenty of controversy and is open for discussion through the columns of the local Press and among important local people, such as the editors, magistrates and police officials.

Provincial screenings of "Query" are being held in all the big centres next week. At the Forum, Birmingham, on Wednesday, September 26, at 10.30, at the Olympia, Cardiff, at the same time and on the same day, and at the Oxford, Manchester. On Friday, September 28, Cranston's in Glasgow will be screening the picture, at 10.45, and on the same day it will be shown in Liverpool, at the Forum, at 10.30, and in Newcastle, at the Essolda, at 10.30. Leeds is screening it on Tuesday, September 25, at the Ritz, at 10.30, so if you want something to set you talking get in on your local screening. You'll find it well worth your while.

Other big event of the week will be the commencement of production on "Lisbon Story," first shots of which will be filmed at National Studios this week. Producer Louis Jackson has lined up an interesting cast for the production, with Patricia Burke starring, in the rôle she originated in the London Hippodrome production and David Farrar taking the male starring rôle. Richard Tauber has been signed for a special starring rôle in the production. There is a strong cast of other well-known names which we'll let you have later. Sufficient to say that they are all top-liners. Paul Stein, who has proved that he knows how to make successful musicals by his work on "Blossom Time" and "Waltz Time," is to direct. The way "Waltz Time" has been breaking records all up and down the country seems to indicate that it is likely to beat the "Blossom Time" records, and we are hoping when, eventually, "Lisbon Story" comes along it will beat the lot of them. Certainly "Lisbon Story" proved the outstanding theatrical success of the War, and as a film there seems no reason why it should not be the outstanding film production of the Peace.

Next month you will be seeing "Latin Quarter," recently completed at Elstree, with Derrick de Marney starring, and Vernon Sewell directing. We are looking forward to a particularly successful trade screening of this subject, because it is something quite different from recent picture offerings, a mystery laid in the gay Bohemian quarter of Paris, where gaiety and romance hold sway, but where, in the shadows, tragedy and mystery lurk.

"Loyal Heart," the story of a Cumberland sheep dog, and a picture filmed almost entirely in the Lakeland beauty spots, brings a breath of fresh air to the screen, with its majestic backgrounds of Cumberland Fells, rolling clouds and rippling lakes. "Fleet," a clever dog from the district, has the main rôle in the picture, with Phillip Kay, Percy Marmont and Harry Welchman among the players in the human rôles.

"Trojans Brothers," which finished last week, is already in a state of cutting where we can promise you a more than usually superb story of the lives of the vaudeville artistes who parade nightly for the entertainment of the British public. Patricia Burke and David Farrar, whom our artist portrays above, star with Bobbie Howes and Barbara Mullen. [ADVT.]

Chinese Will Pay £10 to See "Henry V" I

CURRENCY VALUES ARE CHAOTIC

CHINESE kinema-going is an expensive form of relaxation—it costs about £5 in English currency value for a medium-priced seat. This fact is revealed by statistics arriving in this country this week from British Distributors (India) the Eagle-Lion Far East organition.

The rate of exchange is about 80 Chinese dollars to a pound sterling, or 20 Chinese dollars to one American dollar.

The Chinese, in addition to having to pay inflated prices, have to pay no fewer than six taxes and subsidies before they can be entertained, including a theatre subsidy towards the repairs or reconditioning of the building.

A £10 Seat

In Nanking the front row of the circle costs £10 in English money. That's 800 Chinese dollars, of which the film people take 495.88 dollars. The patron pays the balance in the following taxes: 127.51 dollars in amusement tax, 85.01 dollars in air defence tax, 49.60 dollars in revenue stamps, 2 dollars in postal savings, 20 dollars in relief tax, and 20 dollars as a theatre subsidy.

The cheapest seats are 300 Chinese dollars, about £4 or £5.

That is an average statistic for Chinese kinema-going. Similar rates apply in Kunming, Great Wall, and Dah Jong and in the Chengtu kinemas.

Chengtu theatres are asking for an increase in admittance prices of 50 dollars, which has been sanctioned by the Municipal Government. It is not known whether this has been passed by the Chinese Ceiling Price Committee.

And despite the price of entertainment the Chinese people are going to the kinemas in large numbers, although detailed statistics of attendances have not reached this country yet.

British Distributors (India) is handling all Eagle-Lion's major product. "Henry V" will be shown to the Chinese some time this month. Arrangements are being made to hold the premiere in Kunming.

"Henry V" Breaks all Indian Records

J. Arthur Rank has just received a cable from his Indian distributors (British Distributors (India), Ltd.), saying:—

"'Henry V.' just broken all-time high records Regal Delhi first week."

A new film producing group, the Glen Eagles Film Company, has started production in Scotland with a travelogue "My Country—Scotland." A musical background is being arranged by Dr. M'Court, Director of the Edinburgh Academy of Music.

Ray Milland in Paramount's THE LOST WEEK-END, for early Trade show

BLACKBURN AGAIN REJECTS S.O.

For the third time Blackburn Watch Committee has turned down an application from a section of local exhibitors for permission to open picture houses on Sunday evenings.

The deputation—all members of the Cinema Managers' Association—consisted of Messrs. L. Wills (Majestic), H. Thornber (Roxy and King's), T. Rogers (Savoy), J. McCaffrey (Palladium) and A. Aspin (Victoria).

They urged there was a public demand for Sunday opening; that Sunday evening events were permitted at clubs and elsewhere; and that neighbouring towns like Preston, Oldham, Bury, Manchester, Barrow, Blackpool and Lancaster already conceded the privilege. Also that returning Servicemen would expect these facilities.

Various sections of the Nonconformist Church objected on the customary grounds and the application was turned down unanimously.

£20 for 15 Year-old Documentary

Information which will lead to obtaining possession of a film made about 1930 is wanted by G. Dudley West, secretary of the North-Western branch, C.E.A.

This film, he said, must be an interest or advertising film, believed to have been made by G.B. dealing with certified milk, Shirpons, washing cows, etc. Has anyone a copy?

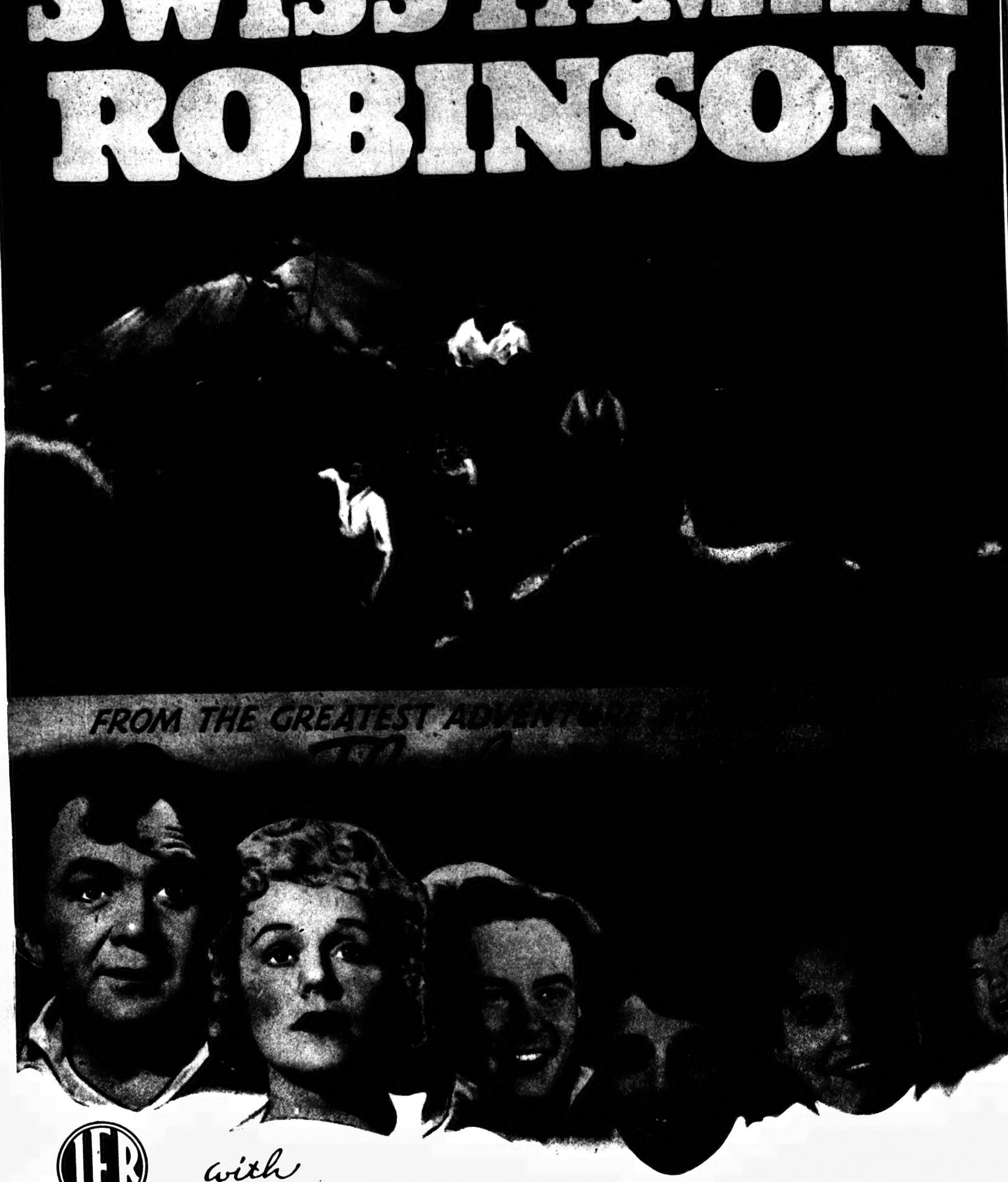
The person who wanted it was prepared to pay £20 for it.

Mr. West added that he wrote to Paul Kimberley in an endeavour to trace the film, but could obtain no information.

Llew Edwards: It was an advertising film used in the Rhyl, Denbigh and Prestatyn and Colwyn Bay districts.

SOON!!
WARNERS
Rhapsody
IN BLUE
will be playing for you!
YOU CAN'T AFFORD TO MISS THESE TRADE SHOWS:
WEDNESDAY, SEPT. 26: STUDIO ONE, LONDON, 10.30 a.m. TUESDAY, OCT. 2: BIRMINGHAM,
MANCHESTER, LIVERPOOL, SHEFFIELD, NEWCASTLE. FRIDAY, OCT. 5: LEEDS, GLASGOW,
CARDIFF, NOTTINGHAM.

SWISS FAMILY ROBINSON



with

THOMAS MITCHELL • EDNA BEST • FREDDIE BARTHOLOME

INTERNATIONAL FILM RENTERS LIMITED

London, Manchester, Liverpool, Birmingham, Leeds, Newcastle, Cardiff, Glasgow, Belfast

E.A. AND THE EQUEST FOR TATISTICS

EFERENCE was made at last week's meeting of the General ncil to the Census of Distrition proposed by the Board of de.

nadequacy of film trade statis- was admitted and the present gestion, it was considered, orded an opportunity for those .A. members who desired that istics relating to the exhibit- side should be collected to pre- t evidence following a request the committee appointed by the rd of Trade.

opies of the proposals for a census of ribution outlined by the Board of de had been circulated to members. was stated that the information ed to compile statistics would be he nature of number of persons em- ed; type of entertainment given; ber of people attending kinemas, etc was for the General Council to de whether or not it wished to be uded in such a census.

ELTON thought if it were decided to steps to give evidence, some re- st should be put forward for the in- ion of a member of the industry on committee, because the kinema in- ry differed so much from any other il industry.

PT. S. W. CLIFT moved and J. J. RACKEN seconded that no action be en.

G. BERNSTEIN felt such a census ld be of great use to the industry.

H. DEWES asked if the K.R.S. had ived a similar request, and were their s on it known?

he PRESIDENT (G. H. Scarborough) ed he had no information on this t

r. H. P. E. MEARS moved an amend- t, C. H. WHITTELL seconded:

That the matter be referred to the eral Purposes Committee, and in e meantime inquiries be made of the her organisations in the industry for eir views.

he amendment was carried, 21 voting and 20 against.

THE STAND-BY PROGRAMMES

eply from the K.R.S. to the e- sent on the instruction of t General Council concern- tand-by programmes was d last week's meeting.

he K.R.S. stated that it was re ated there were certain at ns in the country liable to dship if without any stand-by and if details of these cases e sent to them they would give further consideration

was agreed that the letter be ed to every branch with a for details of cases to be tted to the K.R.S.

More Paper for Publicity?

as reported at last week's meet- of the General Council that tation waited upon the Ministry pply and asked that the present ions on the use of posters should withdrawn and that an increased tion of paper should be made avail- for every kinema, so that the uitous distribution of monthly pro- mmes could be resumed.

he Ministry of Supply indicated that e was every probability of a greater ly of paper about November, and ised to give sympathetic considera- to the representations made.

Claudette Colbert and Don Ameche are the stars in GUEST WIFE, which United Artists will Trade show to-day (September 20)

Billposters Reject C.E.A. Representations

THE deputation of the C.E.A. to the British Poster Advertising Association was unable to effect a reduction of the increased charges for bill posting recently advised by David Allen and Sons.

It was clear, the deputation reported to the General Council, that the British Poster Advertising Association felt that they had very good grounds for the increase, and it was indicated that a compromise at 2½d. was better than a complete refusal.

Billposters' Defence

The communication from the B.P.A.A. stated:

"The proposals made by Messrs. David Allen's compare reasonably with the charges already agreed with your members in most provincial towns. Indeed, it would appear that our members have delayed notifying the increase to a more than generous degree.

"My Council particularly asked me to express their appreciation of your Association's action in conferring with us on this subject. While in this instance we are of necessity precluded from meeting your wishes, we shall at all times be more than happy to consider any matters of mutual interest and welcome your co-operation."

The deputation indicated that a refusal might be accompanied by a number of members discontinuing the use of posters, so that it is open to the members to consider that aspect if they desire to do so.

London Discussions.

During the discussion special conditions appertaining to the London area were mentioned which fell to be dealt with by the London section of the B.P.A.A. Discussions here proceeded more satisfactorily, and approval of revised rates is under consideration by the London and Home Counties branch.

Newsreel Politics Criticised

Criticism of the methods of newsreels adopted in connection with the General Election has been conveyed to the Newsreel Association, the C.E.A. General Council was informed.

This has been acknowledged, and it has been intimated that all the points raised will be borne in mind for future reference.

C.E.A. STARTS ITS NEW MANAGERS' SECTION

Negotiations Go Ahead with the Independent Cinema Managers' Association

WHILE the C.M.A. is still seeking the recognition of its status by the C.E.A., it was decided at last week's meeting of the C.E.A. General Council (reported in last week's "Kine.") to form the proposed managers' section of the Association. The new section, which is now being set up, will operate in accordance with Association rules. Non-member managers will be able to attend local section meetings by invitation to express their views but they will not be able to vote.

The L. F. and P. committee in submitting its report, commented: "This represents completely autonomous trade union machinery, which is a complete answer to any of the lurid epithets which may be expected to assail it.

"The Association's attitude has always been similar to that of other trade unions in respect of its members, that as the managers already form a considerable part of the Association, they belong to the Association and therefore it is only fitting that the Association should give them the facilities for proper negotiation in regard to their labour conditions. *All agreements negotiated would be as effective as if negotiated by any other body.*"

Negotiations with C.M.A.

Negotiations have not been broken off with the C.M.A.

A letter from the C.M.A., dated August 10, requesting the reopening of discussions for recognition of the C.M.A. by the C.E.A., was read. It was agreed that the C.M.A. should be asked to give the C.E.A. particulars of its registration and constitution.

In a letter to the General Secretary, the Chief Registrar of Friendly Societies commented:

"The Registrar has no information as to the status of the C.M.A. It is not registered as a trade union, but it is observed that in the return for 1943 of the N.A.T.K.E. £586 is shown in the balance-sheet as 'Amount held on behalf of the C.M.A.'"

Only Partly Accepted

Only part of the C.E.A. amended rule, approved at April's A.G.M. so that the new section could be formed, has been accepted by the Chief Registrar. The part of the amended rule which was omitted was:—

". . . and to provide for any such separate section special conditions, contributions and benefits and to establish sectional branches where deemed necessary."

The Chief Registrar commented in his letter that the first schedule to the Trade Union Act, 1871, required "the conditions under which any member may become entitled to any benefit assured" to be set out in the rules of registered trade unions.

There would be no objection, so far as his department was concerned, to a trade union taking power in its rules to organise its membership into separate sections, but if this power is acted upon and conditions of membership are introduced for any of the sections that differ from those set out in the union's rules, the rules should be amended accordingly.

The effect of the amendment is to bring into being a separate section of the Association to which all managers, assistant and relief managers and trainee managers, who are members (*i.e.*, nominees) of the Association can belong without extra charge.

This separate section can only operate in accordance with the rules of the Association, which means that it is competent to discuss with the General Council matters affecting wages and conditions of employment of managers.

How it will Work

This is how the new managers' section will operate:—

The services of the branch secretary and the branch meeting-place are at the disposal of local sections.

Any local matters relating to the labour conditions of employment of managers will be considered and be discussed with the branch.

The branch separate sections will consider the means of setting up a national negotiations committee to discuss national negotiations with the General Council.

As part of the conciliation machinery, the separate section will set up a conciliation board with the branch to deal with any matters arising out of any agreements into which it enters.

Any agreements negotiated will be registered with the Ministry of Labour.

Conciliation boards will be set up in each branch area.

In the event of negotiations failing to reach agreement, those concerned have the same rights of appeal with arbitration award as in any other body.

In regard to managers who are not members, the secretary of the branch can use his discretion as to whether he invites them to the first meeting or waits until requested to do so by the members of the separate section after they have held their first meeting.

The KINE. understands that the next A.G.M. may be asked to pass an amendment to enable non-member managers to join the separate section for its purposes only at special subscription rates.

D. C. Walls commented at last week's G.C. meeting that action should be taken to let non-members know that they will not be excluded from the managers' section.

The General Secretary explained that this could only be decided by members at the annual meeting in the light of experience gained of the working of the separate section in the interim.

FILM RENTAL DISCUSSIONS

In the last two or three days resolutions from some of the branches connected with film hire have been received. Copies have been supplied to the members of the General Purposes Committee and their consideration deferred to a future meeting, it was reported to the General Council.

The Committee would be glad if any other branches, having recommendations to forward, will do so as soon as convenient to them, so that they may all be circulated and ample time set aside for a full discussion at a future meeting of the Committee.

Letters from F. W. Allport and Francis S. Harmon, Executive Vice-Chairman of the War Activities Committee of the Motion Picture Industry, expressing the thanks and appreciation of the American Executives for their entertainment by the Industry during their recent visit were read and noted.

D

SHORTAGE OF SKILLED PROJECTIONISTS FEARED

C.E.A. Approves Training Scheme and Urges Speedy Demobilisation

IMPORTANT reports on the supply of projectionists and other skilled technicians were presented at last week's meeting of the General Council, which approved proposals for the recruitment and training of juveniles, and also endorsed the action taken to ensure the earliest possible release of projectionists.

An official note of the meeting with the Ministry of Labour on July 17 was submitted.

It was explained that the N.A.T.K.E. had expressed themselves in favour of a recognised training scheme as soon as possible. The C.E.A. representatives cordially concurred with this view and recommended the General Council to accept in principle an apprenticeship scheme, the details of which would involve further negotiations both with the N.A.T.K.E. and the Ministry of Labour.

Association representatives were satisfied that there would be for some time to come a considerable labour shortage, and that if something were not done the necessary training space in the various technical colleges throughout the country would be earmarked by the Ministry of Education for other trades.

Apprenticeship Contract

The scheme will involve a contract of apprenticeship as between exhibitors and apprentices, for those making use of it, for terms of remuneration, adaptation of the scheme so that the apprentices can have time off to attend theoretical courses, and other points such as numbers that can be absorbed and the effect of future conscription, all of which would be the subject of negotiation and confirmation by the General Council.

In view of the fact that considerable use would be made of circuit kinemas as well as those of independents, it was suggested that representatives of the circuits should be added to the present committee for future discussions.

Release of Projectionists

The need for a speed-up of the release of projectionists had also been emphasised by a deputation to the Board of Trade. The need for projectionists, it was pointed out, was greater than ever, and that difficulties were being encountered in respect of projectionists who were released for various kinds of civilian employment due to the fact that they were subject to direction to other industries enjoying a higher priority.

It was also pointed out that it was desirable that these projectionists should be specially treated and be at liberty to return to kinema employment on safety grounds, owing to the requirements which operated under the Cinematograph Act as to the number of projectionists who had to be employed in a box.

These representations were sympathetically considered by the Board of Trade, which promised to take the matter up in conjunction with the Home Office, and a reply is awaited.

Priority Matter

In regard to the release of projectionists, both the officers and the General Purposes Committee are fully alive to this matter being amongst the most important, and every opportunity is being taken as it presents itself to make representations in the right quarters.

Continued at foot of column 2

E.N.S.A. Co-operation

E.N.S.A., as a result of representations made by E. J. Hinge, had agreed that the Association shall be notified whenever an operator leaves their employ, and they trusted that this step will help to ease the situation. Your committee very much appreciates this courtesy on the part of E.N.S.A.

The Legal, Finance and Parliamentary Committee recommended the General Council to accept the report which had been circulated on the training of juveniles and a system of apprenticeship. Subsequent details would be a matter for negotiation by the committee.

C.E.A. TO MEET B.B.F.C.

To Consider Scarcity of U. Films

COUN. H. SIMPSON called the attention of the General Council to the scarcity of "U" feature films at the present time and suggested that an interview be sought with the British Board of Film Censors.

It was agreed that the Officers, accompanied by Coun. Simpson be deputed to attend upon the British Board of Film Censors.

Visit to Europe

The President (G. H. Scarborough) stated that an invitation to visit liberated territories in Europe had been received from the Air Ministry for the Officers and the H.G.K.L.O.s at Commands, all of whom had accepted with the exception of two. There were, therefore, two vacancies.

Names were submitted for the filling of the two vacancies and a ballot taken. The following were elected: Councillor H. P. E. Mears and H. Elton.

W. Carr was third, and stated he would be prepared to fill a vacancy should one arise.

Carbon Imports

It was agreed to express to the manufacturers of carbons, the General Council's deep appreciation of the steps taken by the manufacturers to import American carbons to avoid a deficiency in home production through shortage of labour.

B.B.C. Film Criticism

A letter, dated July 18, from the K.R.S. requesting a meeting of the R.E.P. Committee to discuss the matter of film criticism by the B.B.C. with special reference to a talk (circulated) by Mrs. E. Arnot Robertson, was read.

It was stated that the K.R.S. had approached similarly the British Film Producers' Association, who had stated they were not interested, so that it would not be a matter for the R.E.P. Committee.

It was agreed to accept the invitation for the discussion with the K.R.S.

Bing Crosby, Dorothy Lamour and Bob Hope are off on THE ROAD TO UTOPIA (Paramount), which was Trade shown recently

Technicians and Scientists Discuss the Film

S.F.A. Holds a Conference at Huddersfield

FILM—and how it can be applied to scientific use, was the subject of a week-end conference at Huddersfield last week, organised by the Scientific Film Association.

Geoffrey Bell, deputising for Arthur Elton, the President of the Association, who was abroad, said that the conference gave an opportunity for many different users of scientific films to state their needs and problems. The S.F.A. could bring to a focus the growing scientific culture partly represented by scientific film societies all over the country.

B.F.I. Speaker

Miss Dorothy Grayson, B.Sc. (Educational Representative of the British Film Institute) speaking on "The Science Film in Education," said that one of the duties of science was to protect people from making blind assumptions.

Film should fall into three categories: those which dealt with the established sciences; those presenting the facts as known, with some attempt to derive conclusions from them; and those which gave education in doctrines and values.

In school the film was especially valuable as a tool of exposition. The screen can bring into juxtaposition events separated in time and space, benefited research inquiry by adjusting time and sight scales, and made history a living thing.

On the Saturday morning W. F. Andrews, B.Sc. (Lond), B.Sc. B'ham.) A.R.I.C. (Head of the Department of Chemistry, Physics and Biology, Doncaster Training College), speaking on "Scientific Film Needs in Technical Training," said there was need for three types of film covering the requirements of primary, secondary and advanced technical training.

H. Richmond, B.Sc (Head of the Mining Department, Doncaster Technical College), described the "Film Strip in Technical Training," emphasising its value for revision purposes. He showed a strip which had been used as an introductory aid for acclimatising mining trainees to pit work.

Kodak Representative

In the afternoon the use of the "Film as an instrument of Scientific Research" was described and demonstrated by Derek Stewart, Kodak research laboratories, and in the evening Basil Wright, producer at Crown Film Unit, talked on "Film Production."

He emphasised that the new art of the film was only possible through the co-operation of many workers skilled in different spheres. Even if the exceptional man did all his own scripting, directing and cutting, he would be almost certain to have his processing done commercially!

In the professional field this meant that film making demanded highly developed team work.

A paper by Frank Goodliffe (Director, Science Films) on the production of animated diagrams was read in his absence.

On the Sunday there was a discussion on "The Film in Medicine."

In his illustrated lecture on the Sunday afternoon, Dr. W. T. Astbury, F.R.S. (Director of the Textile Physics Laboratory, Leeds University), spoke on "X-Rays among the Proteins and other Molecular Giants."

October 18 as "Cinema Day"

At the last meeting of the General Council it was agreed to accede to the request from the Cinematograph Trade Benevolent Fund for "Cinema Day" to be held on October 18, 1945.

Resignation

The resignation from membership of the kinemas controlled by S. S. Joseph was noted.

New Members

Thirty-four new members were elected.

It was agreed that the next meeting be held in London on October 18.

Hollywood Sceptics of Screen Propaganda

WHETHER the screen has a propaganda or political mission is one of those post-war subjects which is furnishing material for debate in Hollywood and elsewhere, according to the "Kine." correspondent on the West Coast.

The burning question of whether Hollywood screenplays are to have anything to say politically and if so what, is brought into the open by a radio debate. Robert Riskin and Constance Bennett presented the case for "a free screen," and Donald Crisp and James K. McGuinness of M-G-M argued the case "against politics in entertainment."

Crisp said, "I prefer Greer Garson to politics." Connie Bennett countered with "you got both in 'Mrs. Miniver' and that's the type of film we want to make." Riskin said "a man cannot blow his nose on the screen without influencing public opinion."

Sauce for the Goose

Crisp came back with, "when Hitler made movies to influence political thought you called that pernicious propaganda; when Hollywood makes them you call it freedom of expression."

A large public audience included many film people. Irene Dunne was there. So was Loretta Young, and both asked questions.

The audience was preponderantly in favour of not letting Hollywood go into political argument without any authority to decide what kind of argument. That point was made clear by the applause, but there is going to be a terrific fight to organise public opinion both for and against the same freedom for movies as for newspapers.

One-Sided Argument

Main argument against is the fact that a film dramatically can present only one side of an argument; that it takes six months or more to present "the other side" of the argument in another film, and that the screen, therefore, cannot be regarded, like the Press, as "a medium of fair public debate."

The public abroad probably has another argument against political propaganda on the screen. It pays for entertainment and politics, especially when not of a domestic brand, make pretty dull entertainment. Everybody agrees, however, that in the realm of ideas, apart from politics and economics, the screen can and must have more and more to say. It can, in short, show how other people live and behave but must not say whether or not they ought to do this or that.

Reporting is okay. Comment on the screen is not, unless it is done in official documentary films sold to the public with just that label.

Reciprocity

Walter Wanger has practically settled with J. Arthur Rank to loan Laurence Olivier and Vivian Leigh for "The Ballad and the Source" likely to be made in London, in exchange for Joan Bennett and Susan Hayward, who would appear in a Rank film produced here or in London.

Einfeld's New Post

News that Charles Einfeld, for 15 years with Warners and popularly regarded as Jack Warner's right-hand man, is leaving the Warner studios, gives rise to a report Einfeld may come to England as a political king pin. He refuses to deny or confirm, but admits he'll shortly decide upon "important new production affiliations."

Einfeld has been called a public relations and advertising man, but he is more. He has been the Will Hays of the Warner organisation and has "drag" from the White House down to the underside of Chicago.

Selznick-Rank Film

"The Scarlet Lily" is named as the first production of the new Selznick-Rank company. It will be produced in London and Palestine as soon as Bergman comes out of Maxwell Anderson's "St. Joan" set for the Broadway stage next December or January.

It may run until July, 1946, or may fold sooner. Before the play Bergman will complete the Hitchcock film for RKO, titled "Notorious."

New British Lion Offering

Edward Ashley, Veda Ann Borg and Jacqueline Moore in British Lion-Republic's LOVE, HONOUR AND GOODBYE, shortly to be trade shown.

First Fan Club Convention!

What is believed to be the first film club convention in Britain met at the Regent Hall, Nottingham, on Sunday afternoon when representatives attended from the Nelson Eddy Music Club, the Basil Rathbone Club, the Paul Henreid Club, the Dennis Morgan Club, the Ginger Rogers Club, the Rise Stevens Club and the Movie Club Guild.

The object of the meeting was to promote interest in and friendship between the various clubs. Discussions were held on matters of mutual interest, including a proposal to help members in Holland. Future meetings were arranged, and members took part in a quiz. Club journals and albums of star stills and snapshots were studied

GUERNSEY PALACE REOPENING

The Gaumont Palace, Guernsey, is all set for reopening except that accommodation on the mail service to the island is impossible to procure for the two engineers who are, of course, essential.

As soon as these arrive and the sound apparatus has had thorough overhaul, an application for the transfer of the licence held by the late "Jock" Kerr to the new manager, A. R. Carter, will be made before the Royal Court, and all arrangements for the grand opening night will be put into effect.

The whole building has been reconditioned throughout and six Ardente sets have been installed in various parts of the auditorium for the use of deaf patrons.

A local staff of over 20 persons has been engaged.

RESIDENTS WILL VOTE ON S.O.

For many months Stockport exhibitors have been annoyed to see local people leaving the town in hundreds to go elsewhere for Sunday entertainment. All attempts to secure Sunday opening of kinemas have failed.

There is now the chance that the controversy, which is of long standing, will be settled decisively.

The Mayor of the town has announced that he proposes to put into operation a resolution passed by the Council in October, 1944, and to call a town's meeting to find out if the public required Sunday kinemas.

Bolton Watch Committee has transferred the licence of the Regal from Max Milder to Gerald Blake.

CANADA TO REORGANISE FILM BOARD

Problem of New Studio Site

FOLLOWING the resignation of John Grierson, the Commissioner, which takes effect this autumn, the Canadian Government has decided upon the reorganisation of the National Film Board.

One of the main problems to be considered is the establishment of a national studio to replace the present buildings in Ottawa. The demolition of these premises has been decided upon because of their condemnation by the fire department as a menace to public safety.

The original studio was a lumber mill, which, in any case, would be demolished to make way for the new French embassy.

A new site will have to be selected because the Government statement discloses that a studio site selected by Grierson some time ago on the shore of the Ottawa River may not be used because it would not conform with the Federal District's park scheme to be developed as a war memorial.

As for the reorganisation of the Board, the Government has repeated that the War Services Department of which N.F.B. was a branch is being dissolved and that the various branches of War Services would disappear or be transferred to other permanent government departments in modified form.

It has been intimated that the Film Board may be split up to take care of film production in several departments, such as Agriculture, Trade and Commerce and National Defence. This was the arrangement with the old film bureau before Grierson arrived from England seven years ago.

Odeon Conference

President Paul L. Nathanson, of Odeon Theatres of Canada, has called the first general conference of district managers, circuit officials and partners from all parts of the Dominion following the signing of the partnership agreement with J. Arthur Rank, of England.

The meeting is taking place in Toronto for the four days September 10-13, when policies and developments will be announced and discussed before immediate promulgation thoughout the circuit. Head office operation executives will meet with supervisors and partners from Vancouver to Halifax, N.S.

Formerly the supervisor of theatres in the Province of Quebec, Donald Gauld, of Montreal, has been appointed district manager of Odeon Theatres of Canada for a large section of Central, Eastern and Northern Ontario. The appointment of Gauld, who will work out of the Toronto head office, was announced following the resignation of William Weiss to become managing director of Allied-Co-operative Theatres, an independent group.

MORE MEMORIES EVOKED BY 2,000th ISSUE OF THE "KINE"

"I Remember Green Cows and Red Grass"

AND THE STUNTING DAYS IN THE STRAND

MEMORIES of the days of the old Kinemacolour and of the stunts of veteran showman Hyam Winnick have been recalled by H. F. Kessler-Howes, ex-Columbia publicity director, who is now operating with E.N.S.A. with the B.A.O.R.

The KINE. 2,000th issue, he says, was really first-rate. But he adds: I was disappointed that the advent of Kinemacolour was not covered in the 2,000th issue of the KINE. At its inception it was looked upon as a turning point of the Industry. It certainly brought a new type of patron past the paybox.

I was with Albany Ward at that time as chief operator and engineer, and came up to London to take delivery of the outfit, which was the fifth to be released in U.K.

The projector was three times as large as the ordinary models, and had a dog movement, because the maltese cross movement could not stand up to the strain. The films had two images per movement: one green, one red. The shutter spindle carried a red and green filter.

We used three times the normal amperage to force an adequate light through to the screen, and the film ran at slightly more than twice the normal speed, so a thousand foot film only had a running time of a normal 500-footer upon the screen.

Immediate Fire

Every time the film snapped it was impossible to stop the machine before several feet of celluloid had wrapped itself around the lantern, consequently there was an immediate fire. We used to step off a metal plate that released the operating box shutters, and let the thing burn itself out.

This contraption was advertised as "The Last Thing In Safety Shutters. Installed For the Safety of Our Patrons." Nobody seemed to care about the operators!

In our eagerness to get the film upon the screen again we would beat out the flames with asbestos cloths, rethread the machine, and if in our excitement we masked the red picture with the green filter, we had some extraordinary examples of "Photography in Natural Colours." In the case of a farm scene, the cows would appear green and the grass red.

A Great Showman

Now about showmanship I was hoping to read a reference to that wonderful showman to whom we all owe so much, Hyam Winnick.

I first met him when he was running "Dante's Inferno" in a disused Hale's Tour kinema on the corner of the old Tivoli Music Hall in the Strand. He had a man dressed as Mephistopheles, who used to leave by the back entrance, walk around the block, and upon reaching the Strand would run down to the kinema, dash up the steps, turn around and waving his arms would invite the public to "follow him into the Inferno."

Strangely enough, it was remarkable the number of people who followed his advice!

I next met Winnick at the Covent Garden Opera House. He was running a hand-coloured German film, "The Miracle." The whole of the stage was turned into a cathedral, complete with organ and choristers. This was probably the first attempt at presentation. I also think it was the first time that the Opera House was used as a kinema, and the audacity of it shook many people.

Chaplin's "The Kid"

Years afterwards, when I had left Albany Ward and started my own shows, I "block-booked" from Bertie Grant, of Western Import, a series of two-reel Chaplins at an all-in flat rate. Rumours reached U.K. that Chaplin had made a five-reeler, and Bertie wanted us all to waive our master contract.

This we refused to do.

Suddenly Winnick turned up again and appealed to us all to be sportsmen. He had brought the five-reeler over with him; it was called "The Kid." He stated if we played fair with him he would give us preferential treatment in connection with a boxing film for which he had secured the world's rights. At that time, boxing films were a cast-iron certainty, and I am afraid we all fell for Winnick's speil.

At the Trade show—Shaftesbury Avenue Pavilion—he cracked a good stunt across the showmen themselves. He had a trailer made of T. Davidson and himself in which they had a pile of American and British newspapers before them. He proudly turned over the pages of the American papers, pointing to all the lavish kinema displays.

Then he turned over the pages of the British Press, and even with the aid of a large magnifying glass failed to find a single advertisement. The moral seemed to strike home!

H. F. KESSLER-HOWES,
E.N.S.A., B.A.O.R.

EARLY DAYS OF LUMIERE AND EDISON

JUST one hour ago I received my KINE. With acute hunger-pains I have read every single word in each reminiscence, and as I sat reading my memory went back and brought before me scenes of much tough going, but happy days.

I was disappointed that no reference was made in any memoir earlier than Cecil Hepworth's "Rescued by Rover." What about "Our New Errand Boy," "Tilly the Tomboy," Chrissie White and Alma Taylor. Surely, these were worth a mention, if only for the fact that they were probably the first series pictures.

Then again, Lumière's great comedy, "Teasing the Gardener." the first of the thrillers, "Train Wreckers," also that wonderful effort at trick photography, "A Trip to the Moon."

In only one article do I find reference to that great pioneer operator, A. D. Thomas, who France designates as "Edison's Pictures." [G. P. Fenton tells a funny story *re* the using of that title.]

Robert Alda and Joan Leslie are the stars in RHAPSODY IN BLUE, the life story of the late George Gershwin, which Warner will show to the Trade on September 26

When I worked with A. D. as assistant he was with Miss Appleby, New Century Animated Picture Co.; this was round about 1901 or 1902. We had no automatic take-up—the take-up was one boy-power plus (when take-up motive power got too interested in the picture) one large boot from the long legs of A. D. Jimmy Henderson's collection is worth a visit by every kinema man in or out of the business.

The only thing he has not in his museum is a pair of our old-time rewinders—two nails and a table edge. I have in my possession a testimonial for 1900. At odd occasions I have been able to contact A. D., but for some time now I have been unable to get in touch with him. I am not on the roll of the 1903 veterans, but I am an L.C.O.B. and proud of it, too.

Many years ago I wrote the KINE. on a Bright Idea I was using (colouring my titles with gelatine filters); the issue in which it was published ridiculed the whole idea and I did not win the expected and much-needed five bob, and to-day the practice is general!

I have taken the KINE. for very many years and always used to turn first to the "Names in the News," where I used to see many old pals mentioned, then to the Showmanship page. Nothing is new; we used the same methods in 1066, only maybe then they had not so much polish!

Our Friend

But, Mr. Editor, throughout the years our guide and friend has always been the KINE., without it and its useful information I'm sure many shows would not have been able to carry on.

May your strength never grow weaker, and in the years to come may you be as able to give guidance and advice of equal value as you gave the pioneers when helping them to form this great heartbreaking but lovable business.

"A PIONEER NOT ON THE ROLL OF VETERANS."

The Film or the Stunt?

I ADMIRE E. H. Whittell's courage in debunking certain types of advertising. In a large measure films are self-advertising: they differ from a fixed commodity. The public usually know what they want to see. This fact removes 50 per cent. of the need for any boost, particularly stunting.

Correspondents speak of "selling the film." What moonshine is this? Films are *exhibited*, and the simpler their contents are foretold the more easy are they anticipated by the already curious patron.

You could not give away, let alone sell, a film people don't want to see, and they know.

Advertising zest is laudable, but this urge to be up to "something fresh" suggests that patrons are blind to their own interest in a film. Also, it is often a conceit complex. Frankly, the public often want to see a film in spite of the manager. He is sometimes rude, devastatingly aloof to the cheap seaters, or always in a hurdle with his local cronies!

What does it matter? The film still counts. Monday night's patrons will tell the world and Tuesday night's "nett" will tell the manager. If your neighbour or your daughter tells you a film they saw was very good you listen. You want a good film and without the flags, streamers, 10-ft. arrows—it is the same film.

Some managers have real genius for simple, tasteful displays, like certain London window dressers, and the zenith of good advertising is, surely, restraint and suggestion.

Directors have (we hope) put imagination into their films. Why must managers anticipate or confuse this, as they often do, by ideas and angles which may please small boys and adolescent girls, but never the average patron?

E. O. PARKER, Cornwall Circuit.

From the Best Seller that was talked about in WHISPERS!

Paramount presents

Ray MILLAND

Jane WYMAN

in

"THE LOST WEEKEND"

DIARY OF A DIPSOMANIAC

FROM THE NOVEL BY

CHARLES R. JACKSON

Directed by

BILLY (FIVE GRAVES TO CAIRO, DOUBLE INDEMNITY) WILDER

A PARAMOUNT PICTURE

Watch for Provincial Trade Shows.

"The Eyes and Ears of the World"

Bing CROSBY ★ Bob HOPE
Dorothy LAMOUR
in
ROAD TO UTOPIA

Watch for Provincial Trade Shows.

Directed by
HAL WALKER
Original Screenplay by
NORMAN PANAMA and MELVIN FRANK

A PARAMOUNT PICTURE

Charles Koerner, vice-president in charge of production, and Phil Reisman, vice-president in charge of foreign distribution met by Bob Wolff, managing director of RKO Radio, on their arrival at Croydon. Story on page 3.

...CREEN TIME ...OR SOCIAL ...ERVICES

...HREE instances of the social service rendered freely by the ...ibitor were mentioned at last ...k's meeting of the General ...ncil.

...ilian Rehabilitation

...he Ministry of Labour has invited ...e assistance of the Association in its ...paign for an orderly return to civilian ...pations. It proposes to inform the ...lic about the more important occu...ions from the point of view of the ...try as a whole. To this effect it ...oses to issue a series of film flashes ...bout 100 feet in length in the showing which co-operation is invited. These ...not be exclusive showings on screens as ...s proposed to alternate with existing ...lities which the majority of exhibitors ...vide for the Ministry of Food.

...he General Purposes Committee whole...artedly recommended that these facili... be afforded on the screens, for one ...the most important things, both for ...country as for the kinema industry. ...that the ...ls of commerce should ...turning as quickly as possible. ...ull particulars will be duly circulated ...every member.

...yment Released

...ome time ago the Association offered ...complete co-operation in connection ...h the rehabilitation of prisoners of ...on condition that no charge would be ...ponsible for the public would not ...admitted and that no charge would be ...de for admission.

...letter has been received from E.N.S.A. ...nting out that there is a proposal ...change of condition and to make a ...rge, and the Association is asked ...ether that fact makes any difference ...its attitude.

...he General Council however has re...ed stating that it sees no reason why ...rehabilitation prisoner of war should be ...pected to pay for entertainment which ...ms part of his rehabilitation and that ...adheres to the original terms on which ...consent was willingly granted.

...rls' Club Flash

...n application for the showing of a ...ft. flash for the National Association ...Girls' Clubs and Mixed Clubs in 14 ...ns was agreed to as this appeal was ...which the officers, through past asso...tions, desired to see implemented, and ...was supported by quite a number of ...emas in the 14 towns referred to.

INDUSTRY TO AID COTTON TRADE

THE C.E.A. has agreed to co-operate with the Board of Trade in the showing of an announcement in the Lancashire kinemas inviting application from cotton operatives, at present so necessary to re-establish the cotton trade industry.

The General Purposes Committee cordially recommends that these facilities be granted by the Lancashire kinemas on the grounds that it is of vital importance to the kinema trade in Lancashire that everything should be done to assist in the re-establishment of the cotton industry.

T. S. DAWSON congratulated the officers on their action here as this matter was not only important for Lancashire but to the whole country.

J. J. MCCRACKEN stated that the Cotton Control Board were making application to exhibitors to hire kinemas for a special performance to be given to school children who would be leaving school shortly in order to recruit them into the cotton trade. It was purely on a business basis and a price was quoted. The request was usually for mornings.

C.E.A. DISCUSSES 16-mm. PROBLEMS

Rank to Join in K.R.S. Talks

THE threat to the commercial kinema of 16-mm. competition has been pointed out by the officers of the C.E.A. to J. Arthur Rank, who has expressed willingness to participate in discussions with the K.R.S. on the subject.

The matter was referred to at last week's meeting of the General Council, to whom it was reported that the discussion with Mr. Rank drew attention to the difficulties of stopping completely the competition and indicated that the mode of approach would be for discussions within the trade, whereby its use would be controlled so that it did not interfere with the 35-mm. exhibitions.

Reference was also made to the recent announcement of Metro-Goldwyn-Mayer that in future they would make negatives of all their films on 16-mm. product and also to the fact that this was a subject under consideration in America at the present time.

It was agreed that there should be further discussions with the K.R.S., in which Mr. Rank expressed himself as only too pleased to participate.

The General Purposes Committee pointed out that it had already discussed this matter with the K.R.S., and that these discussions were adjourned to ascertain the views of Mr. Rank.

The committee proposed to resume its discussions with the K.R.S. as soon as possible, and, in view of the importance of this matter, it will appear on the committee's agenda from month to month.

Councillor H. SIMPSON congratulated the officers on being alive to the position which was being created for the future with the introduction of 16-mm. competition, and also on having seen J. Arthur Rank, who was interested on all sides.

Valve Supplies

Hearing that there was a supply of Philips valves in Holland suitable for rectifiers the General Secretary (W. R. Fuller) made application to the Board of Trade for permission to import.

It was stated at the General Council that the result of these representations had not yet been heard, but it is hoped they will be successful, and as soon as any information is available it will be circulated to members.

LONG TERM CONTRACTS FOR EQUIPMENT

C.E.A. Accepts W.E. Explanation

POSSIBLE misunderstanding arising from the comments at the July meeting of the General Council on the subject of imported equipment was cleared up at last week's meeting of the Council

At the July meeting advice was given to members under the heading, "Do not sign Long Term Contracts without Delivery Dates."

In reply to that announcement the following letter has been received from Western Electric Company:—

"On the 12th ultimo there appeared in the report on a C.E.A. General Council meeting a section headed, 'Advice on Buying Apparatus.' We believe similar advice was also contained in an official communication circulated to all members of the association.

"In this connection, specific reference was made solely to the Western Electric Company, and when we point out that apparatus to be supplied by us will be manufactured in this country, you will appreciate that a complete misunderstanding of our position has been put into the minds of exhibitors.

"In consequence of the General Council's comments in respect of imported equipment, exhibitors began immediately to inquire of us, believing that we had misled them: for no other interpretation could be placed on the advice, than that the Western Electric Company's ability to supply new apparatus was dependent on the very uncertain import conditions, and likely to be delayed indefinitely.

"I have been requested by H. L. Marsterson, our general manager, to bring this matter to your notice, because we feel sure that the association will wish to acquaint members of the misunderstanding.

"(Signed) F. C. LEACH (Director)."

The Legal, Finance and Parliamentary Committee accepts without hesitation the complaint by the Western Electric Company and the unfortunate impression created by the wording of the advice, and proposes to give equal publicity to the letter of the Western Electric Company.

WEDNESBURY RULE MAY BE CHALLENGED

SHOULD the Wednesbury Council reject the representations of the C.E.A. on the validity of the condition that no children under the age of 15 shall be admitted to any entertainment, whether accompanied by an adult or not, the L.F. and P. Committee recommended at the last Council meeting that it should be legally tested.

Objection has been taken from the outset to this condition, but it was left in the main in abeyance pending a decision in the action action the Surrey County Council. When that action was withdrawn the Wednesbury General Purposes Committee was invited to withdraw the condition, a request which was met with a suggestion by the Town Clerk that it was always an understanding that as a condition for making a draft order that children should be excluded. This suggestion is contradicted by the members of the Birmingham Branch responsible for the negotiations and Norman Hart, C.E.A. solicitor, has been requested to acquaint the Town Clerk with that fact and to ask for the removal of the condition, failing which the L.F. and P. Committee recommends to the General Council that it indicate that it would be left with no other alternative but to test the validity of the condition legally.

N. Ireland Rules.

Correspondence concerning conditions being imposed by the Enniskillen Urban Council have been referred to the solicitor, who was dealing with the matter.

The report was approved.

Scots Raise Constitutional Problem

AT last week's meeting of the General Council L. D. DICKSON stated that with reference to the Scottish resolution on collections, deferred from last month, A request had been made by the Scottish Branch that this should be included on the present agenda in the original wording, but this had not been done.

The GENERAL SECRETARY (W. R. Fuller) explained that the request had only been received two days previous to the General Council and too late to go on the agenda. It also raised a constitutional point as the General Council was the governing body of the Association and responsible for deciding its policy, and this type of resolution limiting the powers of the General Council would automatically be out of order.

The issue would, however, be discussed with the president and solicitor, and a ruling be given next month.

Noted

The considerable correspondence with reference to the decision of the Sale Moor and Sale Council to charge individual kinemas for the inspection of electrical installations had been considered.

The situation has been thoroughly explored in the correspondence, and your Committee is left with no alternative but to note all that has been written.

Hinge's New Job

The establishment of a Catering Wages Board and the acceptance by the Ministry of Labour and National Service of the Association's nomination of E. J. Hinge to that Board had been noted.

Appreciation of the willingness of Mr. Hinge to undertake still further work on behalf of the Association was expressed.

F

"I DO NOT FEEL HAPPY ABOUT THE PROPOSED MANAGERS' SECTION"

Edward Says New Section is "Wrong": C.E.A. German Trip: Re-employment Discussed

REACTIONS of North-Western branch to the London decision to form a Managers' Section of the C.E.A. are not wholeheartedly in favour of this development. There was a brief discussion on the subject at the general meeting of the branch held at Liverpool on Friday. P. Inkester presided.

W. J. SPEAKMAN, who gave the report of the General Council meeting, described how it was proposed to form the managers' section of the C.E.A. and the procedure for the calling of meetings.

"I do not feel happy about this proposed managers' association," said LLEW EDWARDS. "I think an association within an association is wrong. In my judgment, it would be better if the initiative to form an association was left to the managers themselves. I think we are making a great mistake in interfering at all."

Mr. SPEAKMAN added the proposal went through General Council without comment.

Mr. EDWARDS: I am not surprised because we are all proprietors.

R. P. RUTHERFORD: Suppose a manager does not want to become a member of the Section?

Mr. SPEAKMAN: Presumably he will ignore its existence.

Mr. RUTHERFORD: But he is automatically a member, whether he likes it or not.

P. M. HANMER, referring to the wording of the minutes, asked why it should be assumed the branch secretary would be at the disposal of the Managers' Section and that the branch would provide facilities for the meetings.

The SECRETARY (G. Dudley West) said he was willing to act, though so far as he could recollect he had not been consulted.

Mr. EDWARDS remarked that the procedure left a nasty taste in one's mouth. It almost amounted to compulsorily making managers members of a section of the branch, and he did not like it.

The CHAIRMAN: Every manager becomes a member of the Section, but if he does not like it he need not attend.

C.E.A. German Trip—Waste of Money

BRIEF comment was made on the newspaper story that a number of members of the C.E.A. were to visit Germany, presumably, according to one member, to visit prison camps.

Question: "Are they going at their own expense?"

The CHAIRMAN: No, at the Government's expense.

Mr. EDWARDS: It is a waste of money.

The meeting was informed that some time ago American film executives were invited to visit Germany, and it was considered a slur that British film executives were not also invited. Hence the invitation to the officers of the C.E.A. and also the Home Guard liaison officers.

Mr. EDWARDS said if he remembered correctly the American trade interests to visit the Continent were producers, who would go for a different purpose than the one from the C.E.A. What the C.E.A. could do over there heaven only knows!

Sunday Opening Hours

IT was announced that the branch solicitor would be making applications to the Birkenhead Watch Committee for the stabilisation of hours for Sunday evening performances—5 p.m. to 10 p.m.—to bring them into line with the Liverpool Crosby and Wallasey hours.

N. SNELL asked if application could be made at the Liverpool annual Licensing Sessions for permission to open at 1 p.m. instead of 2 p.m. This would enable music to be played at a few theatres from the time of opening the theatre until the showing of the first film, and would allow for the presentation of extra long films which were occasionally included in programmes.

The CHAIRMAN: The licence states that if you start before 2 p.m., no more than 48 hours must be worked.

Mr. SNELL gave notice of his intention to raise the subject at the next month.

Reinstatement Point

THE Reinstatement in Civil Employment Act was referred to by Mr. HANMER. He explained that where a theatre changed hands or had been disposed of in the interim period, the person or company acquiring the theatre automatically took over the liability for the reinstatement of employees called up for military service.

N.A.T.K.E. Negotiations Deferred

THE SECRETARY said there had been a meeting of the Conciliation Committee to discuss Sunday opening conditions in various areas. It was pointed out that a national agreement on conditions was being negotiated and local arrangements should therefore remain in suspense until the major negotiations had reached a final stage.

The N.A.T.K.E. wanted terms to be defined for occasional Sunday opening.

COLUMBIA FINED FOR WEST END QUOTA FAULT

Columbia Picture Corporation, and Fredk. Gordon Hill, secretary, were summoned at Bow Street on September 13 for failing to exhibit at the Prince of Wales's Theatre, Coventry Street, W., the prescribed proportion of British long films.

B. M. Symmons, for the Board of Trade, said the company rented the theatre for 11 weeks for the showing of a film, "Cover Girl," from June 8 until August 27, 1944. After the first week they put on with it a British film, "South American George." This was shown for eight days, and another British film, "Freedom Radio," was then substituted. This was exhibited only at 10 a.m. on week days, and the Act, which required a quota of 15 per cent. of British films, was not fully complied with.

Valentine Holmes, K.C., defending, said the compan ywas endeavouring to supply entertainment for the American troops. The theatre was only vacant for 11 weeks. If they had had longer time in which to exhibit they could have adjusted matters.

The company was fined £75, with £25 costs, and Mr. Hill was fined £20.

N. WESTERN

Warner's New Musical

Robert Alda as George Gershwin plays the theme tune in Warner's RHAPSODY IN BLUE. Trade show September 26

LESLIE BLOND HONOURED BY LIVERPOOL TRADE MEMBERS

G.F.D. Branch Manager for Fourteen Years

LEADING independent exhibitors of Merseyside and representatives of all the local renting houses held a dinner at Reece's Restaurant, Liverpool, on Friday night, to pay tribute to a departing colleague, Leslie Blond, who, after 14 years as branch manager for G.F.D., has resigned from the film Trade.

Mr. Blond plans to enter the building industry and, the KINE. can state, hopes eventually to be a contractor for the building of kinemas. However, that is a long-term objective.

LESLIE BLOND

Guests at the dinner numbered about 40. Phil M. Hanmer (of Hanmer circuit, Liverpool), who organised the function, presided. Principal part of the proceedings was the presentation of a gold cigarette case to Blond to be engraved: "Presented to Leslie Blond on the occasion of his retirement from the film renting business by his numerous friends on the Liverpool territory as a token of their good will and esteem, 14th Sept., 1945."

R. OGG, proposing the toast of the guest of the evening, recalled his early experiences of the kinema trade when the prices of admission were 3d., 6d., 9d. and 1s., and matinée patrons received a cup of tea and biscuits. To-day, exhibitors paid more in taxation by a long way than their former receipts. "The cause of the trouble to-night is this fellow Leslie," he added. After expressing the company's appreciation of their happy associations with him, Mr. Ogg added, "He is entitled to all the six-sheets and twelve-sheets we can stick on his back."

L. H. LEONARD (Warners) voiced a popular sentiment when he said he hoped Blond's severance with the film Industry would be of a temporary nature.

LESLIE BLOND said during the whole of the time he had been in Liverpool he had sincerely tried to understand the exhibitors' point of view. That he believed was the secret of success not only in film renting, but in every other business.

"The modern trend is for renters to see difficulties from your standpoint. See how exhibitors can take heart!"

G. DUDLEY WEST (secretary, N.W. branch) toasted Mrs. Blond and Mrs. Peet-Smith (Southport) the staff of G.F.D., with which he coupled the name of Arthur Cook and Arthur Levy (Blond's successor).

Speaking as one of the backroom boys, ARTHUR COOK said he had served under five Liverpool branch managers of G.F.D.

G.F.D. Tribute

JOHN JACOBS, sales manager G.F.D., announced that the executives and branch managers of G.F.D. intended to make separate presentations to Blond as expressions of their appreciation and good wishes in his future undertakings.

Other speeches were made by Arthur Levy, Lieut. Morley, Norman Wilkinson, H. E. Radam, W. J. O'Aree, Harold Boodson and R. Arbus.

Mr. Hanmer was congratulated upon the successful organisation of the gathering, which, incidentally, was held in the pre-war tradition.

SHOWS FOR THE CHILDREN

Liverpool kinema proprietors will stage special shows for children on Friday, September 28. Permission has been given for them to open from 9.30 a.m. to 2 p.m. for special children's films.

R. K. Milne, who made the application to the Liverpool justices on Friday, said the exhibitors wanted to give the children the opportunity of falling in line with everybody else during Thanksgiving Week.

Robert Alda and Alexis Smith as they appear in Warner's RHAPSODY IN BLUE, for Trade show on September 26

FILM PROBE BY SCOTS EDUCATIONISTS

CONSULTATION between the Scottish Education Dept. and the film Industry regarding ways and means of developing the production of films more suitable to young audiences is one of the recommendations of a committee of 30 educationists and youth organisers which has produced an elaborate report entitled " The Needs of Youth in these Days."

The chairman of the committee was Lord Keith, one of the Judges of the Court of Session. The report, which has been submitted to the Secretary of State for Scotland, has been in preparation for 2½ years.

Efforts should be made by schools and youth organisers, the committee says, to raise the standard of film appreciation, the special performances for children and young people should be organised and kinema proprietors and managers should be brought into national and local councils regarding the education and welfare of children and young persons.

Too Great Addiction

The addiction of many young people to the dance hall and the kinemas has reached dimensions which must be deplored. For a boy or girl regularly to spend three nights a week at the kinema and two at a dance hall is by no means uncommon. Cases have come to the committee's notice of both children and young persons attending kinemas five and six nights a week.

The kinema, the committee says, may be less noxious than the billiards saloon and the dog-track, even when indulged to this extent, but it has the grave disadvantages that it demands nothing from its young audiences but passive absorption of the wares which are thrown so indiscriminately on the screen, and that a large proportion of the films shown are likely to give underdeveloped young people distorted ideas of society, morality, science, history, and in fact of everything they teach about which the camera can lie.

A Retreat—but

On the other hand, the kinema is the only place other than the street which many children and young persons know as a retreat from their overcrowded and possibly unwelcome homes.

Children between 10 and 14, the report continues, often visit the kinema two, three or four times a week. Almost the only films which are ever made with their patronage in view are the " Wild Westerns," and while these are generally wholesome enough they traverse very beaten tracks in plots, geography and morals, and children's horizons are in no way extended by them.

A great part of kinema programmes is definitely unsuitable for them.

Causes of Delinquency

The report says juvenile delinquency has been attributed to " original sin, heredity, pathological maladjustments, inadequate home life and training, unsatisfactory school life, insufficient religious and moral instruction, absence of suitable outlets for the energies and interests of the adolescent in his leisure hours; the influence of the kinema, and 'the social malaise of the whole body politic,' " and the committee states:

" Delinquency rarely, if ever, results from one of the causes operating in isolation, however, and the real nature of the problem is obscured when, as frequently happens, one of these factors is singled out and made to bear the blame."

That is obviously a reply to those who incline to attribute juvenile delinquency almost entirely to the baneful influence of the kinema.

OBAN INCREASES IN ASSESSMENT

Oban District Valuation Committee last week increased the valuations of the Playhouse and the Cinema House, owned by the same local company, from £300 to £515 and from £175 to £190 respectively. The assessor proposed £550 and £200.

Against the increase it was urged that service personnel had gone, but the normal population had not yet returned.

Cinema Club's Farewell to Past President

MEMORIES OF THOSE "OLD-TIMERS"

LAST Friday the Cinema Club resumed its monthly luncheons after the summer season.

The guest of honour for the day was past-president Charlie Beveridge, who, after twenty years in Scotland, is returning to his native city, London.

The chairman, W. Kempsell, presented Beveridge with a crystal decanter, silver mounted, inscribed " From the Cinema Club, Glasgow, to past-president Charlie Beveridge for Auld Lang Syne."

A bottle of the wine of the country accompanied the decanter and, in making the presentation, the chairman referred to the many years' interest Charlie had taken in the Cinema Club. He has served on the committee, he had been convener of sports, his year as president had been a great success.

He had made many friends in Scotland and he wished him every success from his many friends in the club and in Scotland.

He also asked Charlie to convey to Mrs. Beveridge in London the best wishes of all in Glasgow.

Those Old-Timers

In replying, Beveridge was reminiscent of his early days in Scotland, and revived memories of some of the old-timers.

While his future at the moment was uncertain, Charlie said he would certainly be remaining in the business.

He thanked the members for their thought in remembering his wife, who was ill in London.

The trophies won at the recent club outing at Milngavie were handed over by the president's daughter.

Harry Copeland received the Bendon Cup, and James McFarlane the " Square Cup."

D. A. Stewart, vice-president, voiced the thanks of the members to George Clarkson and his artists, and to the orchestra.

On Thursday afternoon a party of twelve were entertained to luncheon by Charlie Beveridge in " Guy's Dive." Charlie received a pen and pencil set with autographs. The gifts were handed over by W. Carruthers.

The president of the Glasgow Cinema Club, W. Kempsell, hands the club's parting gift to past president Charlie Beveridge, who is coming south to live in London

DANCE WILL MARK 25th ANNIVERSARY

At the last meeting of Lodge Anima, the 25th anniversary of the Lodge was celebrated. The oldest P.M., Bro. Jack Kissell, took the chair and had as his wardens two other past-masters.

Brother Kissell referred to the consecration of the Lodge in 1920.

To celebrate the 25th anniversary of the Lodge a dinner and dance has been arranged in the Marlborough House, Glasgow, on Tuesday, October 2. Tickets for dinner and dance 17s. 6d., and for the dance alone 10s. 6d., are on sale now and may be had from members of the committee or from secretary E. Pyser.

PATRON SHOT DURING "THRILLER"

—Glasgow Gunman who Aimed at Screen

A 48-year-old woman, Miss Minnie McGarrity, attending the Gaiety Cinema, Anderston Cross, Glasgow, on Thursday, to see " The Suspect," heard a noise, felt a numbness in her arm and realised she had been stabbed or shot.

There was no panic. The management stopped the show, put on a slide advising that a member of the audience had been wounded and asked for information.

The victim was taken to the Western Infirmary, where it was found that a bullet from a .32 or a .38 had entered the shoulder.

It is thought that the shot was intended for the screen, and that it was just bad luck that Miss McGarrity was hit.

NEW CHARITY PROCEDURE

Suggestion at Fife

At a recent meeting of Fife Police Committee at Cupar, the Rev. Dr. J. W. Arthur, suggested that they should consider reducing the number of applications granted for Sunday shows and Sunday concerts. He pointed out that there was not the same need for them now that the war was over, since many past applications had been granted because they were for war charities.

Assistant Chief Constable H. M'Phee said that in order to obtain uniformity in the granting of permission, applications should be directed to the County Clerk.

It was agreed to leave the matter for consideration when the next quarterly report on applications was received.

RKO APOLOGIZES TO TH

or inc Que

Samuel Goldwyn presents

BOB HOPE

in

The Princess and the Pirate

in Technicolor

HEDY LAMARR

GEORGE BRENT

PAUL LUKAS.

in

"EXPERIMENT PERILOUS"

WALT DISNEY'S

The Three Caballeros

in

TECHNICOLOR

International Pictures presents

SONJA HENIE

in *It's a Pleasure!*

in Technicolor

MICHAEL O'SHEA

HY McGUIRE

ROBERT YOUNG

HERBERT MARSHALL

in

The Enchanted Cottage

Eric PORTMAN

Flora ROBSON

in

GREAT DAY

Join the Showman's Q who finds it Pa

TO THE PUBLIC!

For increasing the Queue problem,

AY McGUIRE
ROBERT YOUNG
HERBERT MARSHALL
in
The Enchanted Cottage

DICK POWELL
CLAIRE TREVOR
ANNE SHIRLEY
in
FAREWELL MY LOVELY

ERIC PORTMAN
FLORA ROBSON
in
GREAT DAY

EDGAR RICE BURROUGHS'
"TARZAN AND THE AMAZONS"

Reds it Pays to play RKO!

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Caribbean Mystery, The (20th Century-Fox)—American	65 min. (A)	James Dunn, Sheila Ryan, Edward Ryan.	Highly coloured tightly packed thriller with an effective topical island setting. Teamwork and direction good.	Rousing "second" for the crowd. Bit tough for juveniles.
Chance of a Lifetime, The (Columbia)—American.	67 min. (A)	Chester Morris, Erik Rolf, Jeanne Bates.	Comedy crime melodrama, the latest of the Boston Blackie series. Laughs and thrills cheap, but technical qualities good and cast popular.	Very moderate proprietary fill-up. Nothing to harm youngsters.
Dancing Ladies (Columbia)—American.	60 min. (A)	Jane Frazee, Joan Woodbury, Jimmy Lloyd.	Spirited and compact "seamy-side" romantic comedy melodrama with popular musical embellishments. Teamwork and staging adequate and trimmings neat.	Good average "second." Safe for youngsters.
Duffy's Tavern (Paramount)—American.	98 min. (U)	Marjorie Reynolds, Ed Gardner and star guest artists.	Dizzy, elaborately mounted, talent-laden screen musical revue, based on America's "Itma." Story, skits and finale great fun.	Excellent novelty booking. Just right for youngsters.
Marie Louise (Film Traders, Ltd.)—Swiss.	93 min. (U)	Josiane, Heinrich Gretler, Margrit Winter.	Human, unaffected comedy drama of Swiss manufacture. Child evacuee story slightly dated, but treatment, acting and presentation both warm and artistic.	Very good booking for high-class and specialised halls. Safe for youngsters.
Over 21 (Columbia)—American.	105 min. (U)	Irene Dunne, Alexander Knox, Charles Coburn.	Light but witty marital-cum-political comedy drama. Central idea good and acting, direction, detail and dialogue excellent.	Capital general booking. Great for youngsters and the family.
Racket Man, The (Columbia)—American.	63 min. (A)	Tom Neal, Hugh Beaumont, Jeanne Bates.	Hard-boiled, vest-pocket "home front" romantic melodrama. Plot obvious and sentiment sticky, but thrills and title good.	Reliable pot-boiler for the masses and sticks. Nothing to harm youngsters.
Road to Utopia (Paramount)—American.	90 min. (A)	Bing Crosby, Bob Hope, Dorothy Lamour.	Crazy gold-rush comedy extravaganza, a glorious sequel to the other "Roads." Stars irresistible and staging excellent. For review, see KINE. December 14, 1944.	Box-office certainty for all classes and ages.
Strike up the Band (M-G-M)—American.	120 min. (U)	Mickey Rooney, Judy Garland, Paul Whiteman.	Musical extravaganza. Story human and cheerful, numbers tuneful and grand finale rousing and spectacular.	Excellent reissue for all classes and all ages.
Three's a Crowd (British Lion-Republic)—American.	57 min. (A)	Pamela Blake, Charles Gordon, Gertrude Michael.	Vest-pocket murder mystery melodrama. Main action somewhat hazy, but feminine appeal strong and footage accommodating.	Reliable screen novelette. Definitely not for youngsters.

REVIEWS FOR SHOWMEN

Over 21

Columbia. American (U). Directed by Charles Vidor. Featuring Irene Dunne, Alexander Knox and Charles Coburn. 9,444 ft. Release not fixed.

LIGHT but witty marital-cum-political comedy drama, appropriately garbed in battle-dress, covering the repercussions which follow the enrolment of a newspaper editor, well past the age when the brain is receptive and supple, at an Officers' Training College. Domesticity and big business, represented by the hero's fond, attractive and talented authoress wife and his wily millionaire ex-boss, have rival interests in the central character's immediate future and the tug-of-war, delightfully and energetically handled by the co-stars, blossoms into engaging and captivating popular entertainment. It is a first-class woman's film. Capital general booking.

Story.—Max Wharton, editor of "The New York Bulletin," resigns and joins an Officers' Training School so that he can learn first-hand the Serviceman's views on the post-war world His attractive novelist wife, Paula, immediately gives up her movie assignment to set up housekeeping in a tiny flat in the grounds of the barracks. Her spirit is willing, even if she lacks the necessary domestic training. Max, who is thirty-nine, soon realises there is something in the saying that those over twenty-one are too old for serious study, and fears that he may not get through. Robert Gow, millionaire proprietor of "The Bulletin," wants Max back and prays that he will fail in his exams. One day Max writes a brief but brilliant editorial for the camp paper, and when Gow hears he is furious. He demands that Max turns in a weekly editorial for him. Rather than harrass Max, Paula secretly writes the articles. Max finally gets his commission, and Gow, on learning the truth, takes it all in good part and engages Paula to hold her husband's post while he is away.

Acting.—Irene Dunne acts with charm and intelligence as Paula, Alexander ("Wilson") Knox turns in another good characterisation as Max, and Charles Coburn is a tower of strength as Gow.

Production.—The play is a clear triumph of acting, dialogue and detail over plot. The brave attempts of the untrained wife to set up housekeeping in a poky, ill-equipped flat, take up most of its running time and the highlights, brilliantly illuminated with feminine appeal, are handled with an infallible sense of timing and showmanship. Riotous laughter and tender sentiment subtly comingle during its ample running time. The climax, which strikes a slightly more serious note, is tremendously effective. It is an excellent audience picture.

Points of Appeal.—Clever, witty and human story, first-class characterisation, bright and compelling detail, smart dialogue, irresistible feminine angle and obvious star values.

The Chance of a Lifetime

Columbia. American (A). Directed by William Castle. Featuring Chester Morris, Erik Rolf and Jeanne Bates. 6,015 feet. Release not fixed.

COMEDY crime melodrama illustrating the many unexpected slip-ups which occur when Boston Blackie, ex-cracksman, inaugurates a war-time scheme for the rehabilitation of hardened criminals. The mainspring of the artless narrative is the time-honoured rivalry of Boston Blackie and his friendly enemy, Inspector Farraday, but the battle has been going on for so long that the contestants are in danger of dying on their feet. The series is badly in need of new laughs and thrills. Very moderate "proprietary" fill-up.

Story.—Boston Blackie, a reformed crook, persuades a prison governor to release a number of convicts for war work. The men, who are on their honour, are billeted in Blackie's flat. Dooley Watson, one of the party, is given permission to visit his wife and child, but uses the occasion to dig up buried loot. Red and Nails, two of Dooley's former associates, follow him and, during a fracas, Dooley accidentally kills Red. Blackie takes the blame to prevent aspersions from being cast on the rest of the paroled men, but Inspector Farraday, his old enemy, is soon on his heels. Nails, still after the money, gets tough, too, but in the end Blackie corners him and forces him to tell the truth about Red's death. Blackie is automatically cleared and his convict experiment pronounced a success.

Acting.—Chester Morris does his best to put up a show as Boston Blackie, but he finds the going hard. Erik Rolf, Jeanne Bates, Richard Lane and George E. Stone are others hampered by the threadbare, transparent tale.

Production.—The picture contains uplift, roughstuff and slapstick, but the courses are too clumsily handled for the menu to amount to much. Completely devoid of romance and, therefore, feminine appeal, its only hope is its veiled—the name Boston Blackie does not appear in the title—series values. A few marks can be added for its good production qualities and acommodating footage.

Points of Appeal.—Occasional laughs and thrills, polished technical qualities, popular cast and series values.

Continued on page 27

REVIEWS—continued from page 26

Duffy's Tavern

Paramount. American (U). Directed by Hal Walker. Featuring Marjorie Reynolds, Ed Gardner and all-star guest artists. 8,185 *ft. Release November* 5, 1945.

DIZZY, elaborately mounted, talent-laden screen musical revue, based on "Duffy's Tavern," America's "Itma." Its screwy story, interpreted by a well-chosen team of new and established comedians, recounts a goofy cafe manager's wild attempts to cover up landable, but none-the-less, law-breaking deficiencies, created by extending credit to jobless ex-Servicemen.

A series of bright and laughable gags springs from the hectic complications, and these effectively kill time while the stage is being set for the pièce de résistance, a great benefit show, featuring all the major stars on the mighty Paramount pay-roll.

Grand fun from start to finish, it should, in spite of the box-office hoodoo which apparently still rests on crazy radio comedies, go down big with the masses, family and sticks. Excellent novelty booking.

Story.—Archie, a goofy fellow, is put in charge of Duffy's Tavern, a place where "the elite meet to eat," while his boss is away. He gives credit to workless ex-Servicemen, but his big heart soon gets him into trouble. His accounts make bad reading, and his only way out is to find jobs for his creditors at a nearby gramophone factory, temporarily closed because of the shortage of shellac. Danny Murphy, an ex-sergeant and former head at the works, falls in love with Peggy, daughter of Michael O'Malley, improvident owner of the factory, and, on learning of Duffy's trouble, scours the town for the vital ingredients. Meanwhile, Archie offers himself in marriage to Duffy's eccentric daughter, but to his surprise she turns him down. Finally, he and Michael persuade famous film-stars, who are visiting the town on a War Bond tour, to appear in a benefit show. The show is a success, the shellac is found, the factory gets cracking and all ends well.

Acting.—Ed. Gardner as Archie not only gets many laughs by mangling the English language, but has an entirely new comedy personality! He is definitely a find. Victor Moore, as the improvident Michael, partners the resourceful comedian in many good situations, and Marjorie Reynolds and Barry Sullivan make the most of the conventional love interest as Peggy and Danny. Ann Thomas and Charles Cantor, two members of the original Duffy outfit, also get laughs in small parts.

Production.—The story, which, for a change, is something more than an excuse for a slap-up variety show finale, contains many rich comedy situations, and the best is a scene in which Archie and Michael, both thoroughly intoxicated, set out to prove whether or not the light in a "Frigidaire" really goes out when the door shuts. The finale itself is also an integral part of the whole and the funniest skits are "It's Too Hot for Me," a triangle burlesque featuring Paulette Goddard, Brian Donlevy and Sonny Tufts and "the stand-in," a broad studio satire with Eddie Bracken, Charles Quigley and Walter Abel. "The Life of Bing Crosby," a crazy cameo biography put over by Bing Crosby, the Crosby Kids, Alan Ladd, Veronica Lake, Barry Fitzgerald and Robert Benchley is the concluding item, but, strangely enough, it is the least effective. Nevertheless, the nutty whole goes with a swing. It's a box-office certainty on star values alone.

Points of Appeal.—Bright and original story, smart dialogue, clever new comedian, well-tried supporting cast, smart sketches and terrific guest star values.

Marie Louise

Film Traders, Ltd. Swiss (U). Directed by Leopold Lindtberg. Featuring Josiane, Heinrich Gretler and Margrit Winter. 8,550 *ft. Release not fixed.*

HUMAN, unaffected comedy drama of Swiss manufacture, illustrating the good time had by a wistful, twelve-year-old French evacuee while the guest of a big-hearted Swiss

Veronica Lake and Alan Ladd in DUFFY'S TAVERN (Paramount)

industrialist and his two charming and sympathetic daughters.

The name-part is delightfully portrayed by Josiane, a talented juvenile, and her natural performance gives a tender, poignant and happy twist to a story which, even if a little late in the day, is still a powerful and compelling indictment of the horror and futility of war.

The dialogue is partly in French and partly in German, but good characterisation and crisp sub-titles considerably alleviate language difficulties. Very good booking for high-class and specialised halls.

Story.—Marie Louise, a young girl, lives in Rouen with her mother and small brother. Her father is a prisoner of war in Germany. The town is incessantly bombed, and after two years of hell Marie Louise is evacuated to Switzerland. She is given a home by Mr. Ruegg, a successful business man and his two grown-up daughters, Anna and Hedi. She soon worms her way into Mr. Ruegg's affections, but the news of her brother's death in a raid causes her to review the prospect of her early return to Rouen with terror. Meanwhile, the local workpeople raise money to hire a mountain chalet for evacuated children. Marie Louise is compelled to join the youngsters, and their companionship quickly fortifies her. When the time comes for her to go home her courage is fully restored.

Acting.—Josiane is a wistful and appealing Marie Louise, and Heinrich Gretler contributes a warm study as Mr. Reugg. There is a first-class supporting cast.

Production.—The story is slightly dated—almost people have already had enough of air-raids—but even so its accurate, artistic and showmanlike account of the good work done by the Swiss to succour war-weary and war-scarred children effectively couples sound propaganda with heart-warming and jolly screen entertainment. It has both light and shade and compelling feminine appeal. The scenery is delightful, too.

Points of Appeal.—Human and partly factual story, picturesque settings, clever performance by Josiane, strong feminine and human angles and "U" certificate.

Dancing Ladies

Columbia. American (A). Directed by Will Jason. Featuring Jane Frazee, Joan Woodbury and Jimmy Lloyd. 5,496 *feet. Release not fixed.*

SPIRITED and compact "seamy side" romantic comedy melodrama, with a colourful "jive-joint" pivot. The plot telling of chequered romance between two G.I.s and a couple of big-hearted taxi dancers is on the conventional side, but the by-play is not without originality or charm, the song numbers are tuneful and the rough-house finale is a veritable corker. Its embellishments, enhanced by exuberant teamwork, ensure popular entertainment. Good average "second."

Story.—Billy Sparks and Ted Kimball, two G.I.s, come to town to spend their final leave. They visit the Merryland Dance Hall and Billy falls for Jeannie Hollis, a dance hostess, and Ted, who, by the way, is a millionaire, makes a hit with Babe, Jeannie's friend. The girls soon realise that one of the boys is in the money, but owing to Ted's shyness, Billy is mistaken for the plutocrat. Jeannie and Babe are planning to raise money for a sick friend, and Breezy Walker, unscrupulous manager of the hall, suggests that Jeannie draws Billy into a crooked card game. The stage is then set, but at the last moment Jeannie finds that she returns Billy's love. She refuses to go on with the "shake-down," but Breezy is not easily put off. The sparks then begin to fly, but everything ends happily, following a conventional rough-house.

Acting.—Jane Frazee sings pleasantly and acts with spirit as Jeannie, Joan Woodbury displays sex appeal as Babe, and Jimmy Lloyd and Robert Scott are adequate as Billy and Ted. John Calvert also makes his presence felt as the sinister Breezy.

Production.—The cut-to-pattern tale is adroitly draped with pleasing romantic vignettes, tuneful numbers and realistic fights and the appropriate and showmanlike trimmings enable it to live down its cliches. Reliable bread-and-butter entertainment with a spot of jam, it should register in popular and industrial halls. Incidentally, title values are good and its footage just right.

Points of Appeal.—Tightly packed plot, agreeable and versatile trimmings, adequate teamwork, popular young cast, bright tunes, good scraps, handy footage and attractive title.

The Racket Man

Columbia. American (A). Directed by D. Ross Lederman. Featuring Tom Neal, Hugh Beaumont and Jeanne Bates. 5,729 *feet. Release not fixed.*

HARD-BOILED, vest-pocket "home front" romantic melodrama describing the spectacular rehabilitation of a tough young racketeer. The time-honoured plot is somewhat overweighted with "America first" propaganda, but, although surprises are few and its sentiment is a trifle musty, it successfully puts a pretty good kick into its routine thick-ear. Robust teamwork and slick punctuation do the trick. Reliable pot-boiler for the masses and sticks.

Story.—Matt Benson, a young gangster, and "Irish" Duffy, a policeman, are boyhood friends and refuse to be embarrassed by their widely different occupations. They are rivals for Phyllis, sister of Larry Lake, a reporter, but she keeps them guessing. Eventually, Matt is called up and before he goes he is forced to leave Toby Sykes, a vicious cut-throat, in charge of his outfit. He starts off on the wrong foot during the early days of his Army career, but subsequently an Italian-born sergeant gives him a salutory lesson in patriotism. Now reformed, he leaves the service to become a secret Government agent in a fight against black marketeers. Sykes, who turns out to be the leader of the law-breakers, gets Larry, but before very long Matt gets him. Matt dies, too; he stops a bullet meant for "Irish," thereby safeguarding Phyllis's romance.

Acting.—Tom Neal puts over a vital and skilfully graduated portrayal as Matt. Douglas Fowley meets all demands as the ruthless Sykes, and Jeanne Bates is an agreeable passenger as Phyllis. Hugh Beaumont, Larry Parkes and Clarence Muse also do well in key supporting rôles.

Production.—The preliminaries are impeded by flag-wagging, but once it settles down to conventional gang warfare it acquires jet-propulsion. The moral is firmly driven home to the accompaniment of exuberant gun-play in a showmanlike, if grisly, climax. The overall impression is good pocket serial. It should click with the crowd. Its title values are as good as its footage is accommodating.

Points of Appeal.—Robust story, exciting climax, popular romantic interest, stout moral and good title.

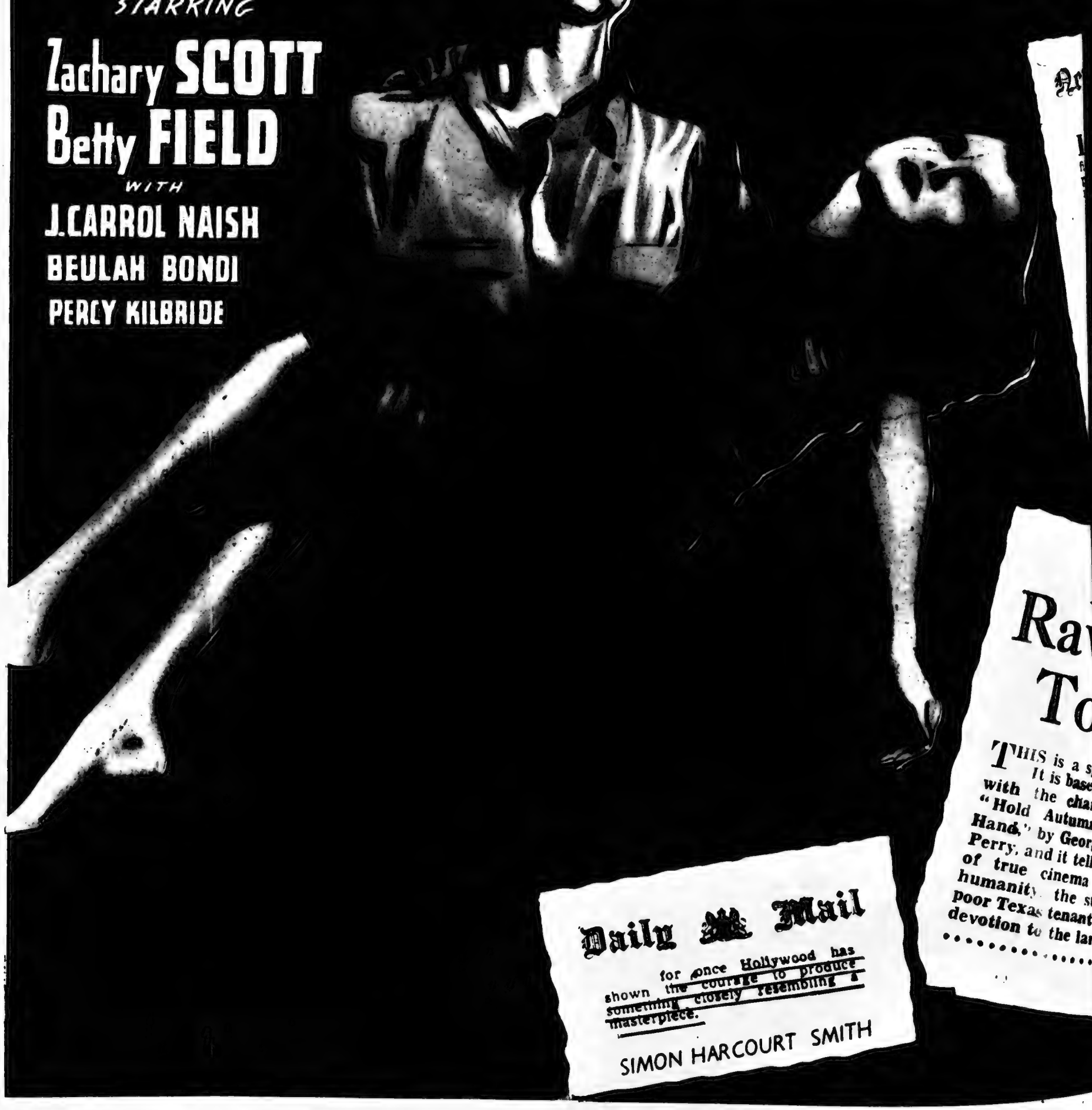
Continued on page 32

DAVID
L. LOEW
presents

The South

STARRING

Zachary SCOTT
Betty FIELD
WITH
J. CARROL NAISH
BEULAH BONDI
PERCY KILBRIDE



Daily Mail

shown the courage to produce for once Hollywood has something closely resembling a masterpiece.

SIMON HARCOURT SMITH

Ra To

THIS is a sp
It is based
with the char
"Hold Autumn
Hand," by Georg
Perry, and it tells
of true cinema
humanity, the st
poor Texas tenant f
devotion to the land
.....

THE BIG ATTRACTIONS FOR 1945 ARE FROM

UNITED ARTISTS

SUMM
STORM

...utterner

...approx. 9,000,000 listeners heard

"I haven't seen such a good pictu... for some time, and I don't expect to see one as good f... some time to come."
SEWELL STOKES

"There ... very fine film this week ca... acters, ... g, are absolutely solid. The ...

...e Chronicle

...OT imagine anybody ...n be captured by this ...n surely will earn its ... best of 1945. It ...rable piece of Franco-...screen collaboration; ... the first successful one. ...lm of Loew's production ...an Renoir's direction is a ...and authentic picture of ...t's deep South, pointed by ...unmistakably Gallic em-...

...ctically, it is the old saga ...e man in a two-handed fight ...ir nature and poverty, sus-...ed only by a deep love for his ...acres of earth.

...cannot let pass this short ...view of a fine and beautifully ...ted film without referring to the ...derful playing of the grand-...mother by Beulah Bondi. It ...deserves at least a couple of dozen ...Oscars at current rates

RICHARD WINNINGTON

SUNDAY GRAPHIC

I still don't believe I saw THE SOUTHERNER (London Pavilion). I still think I dreamed it. It's the kind of film I've always longed for and felt would never come.

It was made in America by French director Renoir. No one thought of giving it a world premiere. Yet I've been happy all this week whenever I've thought of it, and in many future weeks I'll be happy remembering it.

HELEN FLETCHER

The Evening News

It is a story of poverty and struggle, lit up with the beauty of human endeavour, directed and acted with a sure sense of human sympathies.

... anyone who enjoys a real story, lovely photography and downright commonsense acting will be well repaid by a visit. They will have some good laughs as well, and some thrills that pull no punches.

JYMPSON HARMAN

Daily Express

It ... the love ... poverty, ... people ... struggling ... and the ... illness ... floods ... wrath ... of neighbouring ... and ... living from America's ... earth.

A moment comes when the young farmer, Sam, ... his luck with a most Biblical frenzy, decides to take a chance ... a factory. But he sticks to the land, he takes it on the chin. His wife, driven frantic by the illness of their son, sticks to him through it.

You realise that without the strong ties of affection holding them together these two would have gone to pieces.

This is a great bit of film-making, and I recommend it to you. It has some fine acting too. Betty Field playing the wife, Zachary Scott the husband, with one or two backyard zanies in ...

ERNEST BETTS

SUNDAY ...

THE ... to ... cardboa... what ... THE SO... Pavilion)... and Bet... produced ... member ... For thes... real that ... the cotton... nary young... wife and ... necessary, ... And what a ... fight he gets ... His wife ... neither pre... pretty—Zoom... anybody's ... camera ... Granny, ... still ... tough ... from anybody ... As they ... worldly goods ... to the broke...

Evening Standard

The film has been directed by that great artist, M. Jean Renoir, perhaps the only French director to survive the grinding of the Hollywood mill. Here the cinema ceases to be mass-produced entertainment for the million; it becomes an art. A home is built, a crop is raised. A child falls sick, and there is a row with a neighbour. There is a love with a reconciliation. And these simple things, but so beautifully are treated that they become a revelation of life's deepest secrets. This is a great film.

PATRICK KIRWAN

Sunday Express

A FARMER stands up on the parched earth of the Missouri lands, looks up at the sky, and says: "Much obliged, Lord!"

One small mercy has come to him and he can breathe again. This is a scene from a film to which I give top marks, "The Southerner" (London Pavilion), about a man whose religion is the land who fights for it like a crusader.

His ... is Sam (Zachary Scott), ... living in a flea-ridden shack ... his wife Nona (Betty Field) ... can't get milk for his ailing ... He curses the land like a man possessed.

... picture, directed by ex-newspaper ... Jean Renoir, 51, born in ... s, marks the return of the cinema ... as an art. Here is the ever-... ing man up against the soul-de... oying earth. What a picture ! ... ering where others end.

ERNEST BETTS

Sunday Chronicle

A magnificent film, magnificently acted, especially by Betty Field, Beulah Bondi, and Zachary Scott. It was made by the famous French director Jean Renoir.

MATHEW NORGATE

Empire News

Life Story To Grip You

...but the film is, in fact, as ...stimulating as it is moving, and ...not without humour. "Granny," ...brilliantly played by Beulah ...Bondi, is a very humanly comic ...character.

...Zachary Scott (a Texan—last ...seen in "The Mask of Dimitrios") ... and Betty Field ... faultless performances as ...farmer and his wife, and ...their two children are enchant-...ingly played by Bunny Sunshine ...Gilpin. The film is a ...for your list.

KAY QUINLAN

Ra... To...

THIS is a sp... It is based ... with the char... "Hold Autumn ... Hand," by Georg... Perry, and it tells ... Your ... of true cinema ... humanity ... the st... poor Texas tenant f... devotion to the land...

The Daily Sketch

A Great Picture Superbly Acted

I am convinced you will consider ... Southerner" as remarkable a film ... man, as absorbing, stimulating ... beautiful as I do...

... positively ... written, bril... ...ly acted and ... beautifully ... ed. And it ... beyond a ... tion laughter ...I can ... too

SPETH GRANT

SUMM... STORM

DARK WATERS

SINCE YOU WENT AWAY

GUEST IN THE HOUSE

I'LL BE SEEING YOU

THE FIFTH CHAIR

THE WAY ... THE STAR...

Listeners heard these B.B.C. Acclaims!

"There's one very fine film this week called 'THE SOUTHERNER.' The story, the characters, the setting, are absolutely solid. The acting throughout the film is pretty near faultless."

DILYS POWELL

Daily Express

It is the love story of two people struggling against poverty, illness, floods, hunger and the wrath of neighbours to scrape a living from America's "good" earth.

A moment comes when the young farmer, Sam, curses his luck with almost Biblical frenzy, decides to take a cushy job in a factory. But he sticks to the land, he takes it on the chin. His wife, driven frantic by the illness of their son, sticks to him through it.

You realise that without the strong ties of affection holding them together these two would have gone to pieces. . . . . .

This is a great bit of film-making, and I recommend it to you. It has some fine acting, too. Betty Field playing the wife, Zachary Scott the husband, with one or two backyard zanies in

ERNEST BETTS

SUNDAY · PICTORIAL

9/10

THESE are the things that go to make up real, and not cardboard, drama. And this is what Hollywood has done in THE SOUTHERNER (London Pavilion), with Zachary Scott and Betty Field. They have produced a picture you will remember.

For these are real people. So real that it hurts. Here is Sam, the cotton-picker, just an ordinary young man who loves his wife and kids, who fights if necessary, gets drunk at a party. And what a teeth-clencher of a fight he gets into!

His wife, Nora, the two kids—neither precocious nor pretty—pretty—Zoonne, the dog, just anybody's dog, sublimely camera unconscious, and Granny, tough, querulous, but still Granny, these are people from anybody's family.

As they drive with all their worldly goods piled on a truck to the broken-down shanty that they had pictured as a lovely riverside home, you drive with them.

Your heart warms, just as Nora's does, at the big thrill when the ancient stove in their new home lights for the first time, you are as excited as Sam when he catches his first fish.

. . . . . .

I shall go to this picture again. To get the smell of the earth. And feel the warmth of the human heart.

Knocking off one point for the completely scatterbrained, I give it NINE points out of TEN.

DENIS MYERS

The Daily Sketch

A Great Picture Superbly Acted

I am convinced you will consider "The Southerner" as remarkable a film, as richly human, as absorbing, stimulating and beautiful as I do. . .

. . . . . It is a positively radiant film—excellently written, brilliantly directed, superbly acted and beautifully photographed. And if, beyond all that, you insist on laughter—I can promise you that, too

ELSPETH GRANT

Daily Herald

THE picture of the week. Devoid of any tang of the studio, it is a stark, irresistibly moving

chronicle of a young farmer and his family struggling to subsist on a Missouri cotton farm.

Privation, sickness, bad neighbours and even a ruinous flood fail to discourage the loyalty of the man to the soil. A gnarled grandma provides humour, but your heart goes out to these simple folk. Masterly direction by Jean Renoir, whom even Hollywood has not swamped, makes this an unforgettable epic of its kind.

P. L. MANNOCK

Sunday Dispatch

* * * The Southerner.

This is one of the best pictures you're likely to see in 1945.

(Technical Note.—Watch how simply director Jean Renoir gets the effect of a violent storm with a few swift shots.)

MOORE RAYMOND

THE FIFTH CHAIR

THE WAY TO THE STARS

TO-MORROW THE WORLD!

BLOOD ON THE SUN

Benedict Bogeaus presents "CAPTAIN KIDD," starring Charles Laughton, Randolph Scott, Barbara Britton with Reginald Owen. Produced by Benedict Bogeaus. Directed by Rowland V. Lee.

REVIEWS—continued from page 27

Three's a Crowd

British Lion - Republic. American (A). Directed by Lesley Selander. Featuring Pamela Blake, Charles Gordon and Gertrude Michael. 5,192 feet. Release not fixed.

VEST-POCKET mystery melodrama, set against traditional gloomy house background and concerning a pretty heiress who becomes innocently involved in a deep and ugly murder plot on her wedding eve.

The yarn is not exactly crystal clear, nor is its character drawing impeccable, but, although undistinguished as macabre, its warm trappings and faint odour of orange blossom subtly provides feminine appeal. Reliable screen novelette.

Story.—Diane Whipple, beautiful young heiress living with her mother in their musty ancestral mansion. has two suitors, Ronald Drew, an engaging but weak playboy, and Jeffrey Locke, a manly fellow. She decides to marry Jeffrey, but on her wedding eve foolishly visits Ronald. He makes unwelcome advances and she hurriedly leaves. The next day Ronald is found murdered. Jeffrey thinks that Diane killed Ronald and hastens their marriage so that he can protect her. Later, Marcus Pett. the crooked family lawyer, is bumped off, and Elise, Ronald's secret wife, is the next victim. At this juncture, Inspector Waite wisely gets cracking, and in the end Sophie, Diane's jealous sister-in-law, turns out to be the killer. She is conveniently liquidated by Diane's mother just as she is about to turn the heat on Diane. Diane and Jeffrey then, presumably, embark on their belated honeymoon.

Acting.—Pamela Blake, as Diane, lacks poise and experience, and Charles Gordon is a colourless Jeffrey, but Gertrude Michael, Virginia Brissac and Pierre Watkin help to keep the acting end up as Sophie, Mrs. Whipple and Marcus Pett.

Production.—The play, which, incidentally, sets out to demonstrate the unsettling psychological effect of the gloomy house on the sensitive young heroine, aims slightly beyond the reach of its leading players; consequently uninspired acting prevents it from making the top grade. All the same, its tense, well-plugged "damsel in distress" angle, accentuated by good atmosphere, should keep the less exacting on their toes. It has considerable feminine appeal. Its footage, too, is in its favour.

Points of Appeal.—Intriguing, if not entirely satisfying story, good staging and atmosphere, obvious feminine angle, handy footage and exciting climax.

Caribbean Mystery

20th Century-Fox. American (A). Directed by Robert Webb. Featuring James Dunn, Sheila Ryan and Edward Ryan. 5,815 feet. Release not fixed.

HIGHLY coloured, tightly packed thriller, set on a sinister, swamp-ridden treasure island, reiterating the breathless experiences of a dauntless private investigator, assigned by a big oil combine to clear up the mystery surrounding the sudden and complete disappearance of eight eminent scientists.

Its exuberant tale is no literary masterpiece or novelty, but crowded, spectacular action, energetic teamwork and colourful atmosphere prevent the grass from growing under its feet. Rousing, full-blooded "second" for the crowd.

Story.—A number of scientists, employed by a major oil company, mysteriously disappear in a swamp while officially visiting a small island in the Caribbean Sea. McCracken, the governor, is baffled, and Mr. Smith, a resourceful private detective, is sent to investigate. He and Colonel Lane, pompous chief of the island police, fail to hit it, but Smith quietly continues with his snooping. Before he gets very far his assistant and a woman informer are knifed. The majority of the local officials are suspect, but, after pursuing a few false clues, Smith and Gerald, McCracken's son, get on the right track and discover a secret treasure island in the swamp. With the motive for the killings found, Sm[illegible] then appre[illegible] little subterfuge and q[illegible]kly solves [illegible] exciting and extravagan[illegible] who dunn[illegible] Meanwhile, Gerald and [illegible]a, daughter [illegible] Lane, find romance.

Acting.—James Dunn dis[illegible]s a keen [illegible] of humour as the resourcef[illegible] Mr. Smith. [illegible] Paley and Edward Ryan [illegible]sh a slight [illegible] refreshing love interest as [illegible]la and Ger[illegible] and William Forrest, R[illegible] Roberts, R[illegible] Hadley and Roy Gordon com[illegible]oute sound [illegible] port as the principal suspect[illegible].

Production.—The plot is [illegible]ery far-fetch[illegible] but spectacular thrills pile [illegible] with such [illegible] rapidity that no time is all[illegible]ed to dw[illegible] its wild improbabilities. [illegible]ood title [illegible] cast values effectively compl[illegible] a reliable [illegible] attractive piece of popular se[illegible]n merchan[illegible].

Points of Appeal.—Exciting [illegible]actionful [illegible] colourful atmosphere, very g[illegible]d teamwork, [illegible] sourceful direction, well-s[illegible]eed and tim[illegible] thrills and good title.

REISSUE

Strike Up the Band

M-G-M. American (U). Directed by Busby Berkeley. Featuring Mickey Rooney, Judy Garland and Paul Whiteman. 10,759 feet. Release not fixed.

A BRIGHT story which has human [illegible]ment, exuberant comedy, tuneful numbers and grand team work by Mickey Rooney and Judy Garland, this film, which was originally reviewed in KINE. of November 28, 1940, has lost none of its appeal and is a timely reissue. We said then that it was "not only a marvellous gloom-chaser, but a box-office certainty." Mickey Rooney's versatility is both amusing and amazing, while Judy Garland does her stuff equally well, and Paul Whiteman is responsible for a first-class orchestral interlude. Excellent general handling.

Points of Appeal.—Bright story, tuneful songs, star values, showmanlike direction, tremendous juvenile appeal, feminine angle, good title.

OPPORTUNITY

to Join the Staff of "THE KINE."

After 30 years the post of Advertisement Manager of the "KINEMATOGRAPH WEEKLY" is vacant.

If you think you have the necessary qualifications we shall be glad to hear from you.

Applicants should be under 50—they must have a thorough experience of the Industry and of the general principles of advertising and publicity.

The position should particularly appeal to men of initiative and personality, combined with progressiveness in outlook and a good business background.

No callers, please. Letters only to Box 57, ADVERTISEMENT DEPT., ODHAMS PRESS LTD., 57, LONG ACRE, LONDON, W.C.2.

Rank's New Film for Children's Clubs is Priggish

MAGAZINES SET HIGH STANDARD

THE second batch of films for the children's clubs, sponsored by J. Arthur Rank, has been trade shown by G.F.D.—three short "Club Magazines" and a twenty-five minute story film, "Here We Come Gathering."

The "Club Magazines," Nos. 4, 5, and 6, each one reel of about 850 ft., are definite improvements on the first three in the series: but the new story film is intolerably priggish.

Handley Commentates

Doubtless the most popular magazine will be No. 6—"Country Craft," in which one section, dealing with the opening of a children's zoo by the ITMA cast, is commentated by Tommy Handley.

The good points about these magazines are that they possess an international flavour without being political. No. 4 includes a story about Dutch children, No. 5, shows a Russian children's orchestra at rehearsal.

They contain a wealth of child interest—No. 5 shows Odeon and G.B. club sports, and No. 6 explains the work that is done at a children's cripple hospital.

Man's correct attitude to nature is better treated in this new series than it was in "Sports Day," the story of a schoolboy who tied a can to a dog's tail. (Reviewed in KINE. June 7, page 36). The new set of magazines contain the story of "Grey Owl," the Red Indian, and how he made friends with a beaver (Magazine No. 4) and the children's zoo (Magazine No. 6).

The magazines also show how things are done—the making of baskets (Magazine No. 6) and sweet manufacture (Magazine No. 4).

Victorian Attitude

"Come, Neil, something is wrong, why not tell me all about it. You'll feel much better," is the father-son attitude adopted in "Here We Come Gathering." It's all very Victorian in its morals, and at times intolerably priggish.

It's hard to believe that small boys will casually argue over morals, accurately criticising a fellow member for his selfishness and accommodating him with a remedy!

But these children do. They walk about like boys and girls—but talk like socially-minded adults.

That's the only fault.

On the other hand, the film has many excellent features. One could not think of a better subject for children, namely, life at a holiday camp for fruit pickers. There are many touches of humour during the picking sequences which will delight every child that sees it.

All the films were produced by Wallace Productions for G.B.I.

Gloria Jean in the Universal film FAIRY TALE MURDER, which will be trade shown shortly by G.F.D.

VICTORY WEEK FILMS FOR CHILDREN

Liverpool Lic[illegible]g Justices granted an appli[illegible]n by R. K. Milne, on behalf [illegible]city's exhi-bitors, for kinem[illegible]to open at 9.30 a.m. until 2 p[illegible]n September 28 for the exhib[illegible] of special children's films.

Mr. Milne said [illegible]kinema pro-prietors desired to [illegible]the children an opportunity of [illegible]ng into line with everybody el[illegible]uring Thanks-giving Week. On [illegible]visits to the kinema shows they[illegible]uld be in the charge of their te[illegible]rs.

Manx Merger Proposals Agreed

Directors' Compensation Rejected

A MEETING of the Palace Company was held in connection with the proposed merger of the Palace and Derby Castle, Ltd., and the Strand Cinema Theatre Co. (1920). Ltd., the two principal entertainments catering concerns in the Isle of Man, to consider two resolutions.

The first was to enable the capital of the company to be increased to £310,000 by the creation of 110,000 additional ordinary shares of £1 each, ranking for dividend equally with the existing ordinary shares; and the second altering the articles of association by deleting conditions which restricted the borrowing power of the company to the amount of the authorised capital.

The main terms of the offer made to Strand Company were: (1) For each £1 ordinary share of the Strand Company either (a) the issue of one fully-paid ordinary share of the Palace Company plus a cash payment of 38s. per share, or (b) the issue of one fully-paid ordinary Palace share, the issue of £1 4 per cent. debenture stock, 1953-63, of the Palace Company and a cash payment of 18s.; and (2) the payment of £1,500 compensation to the directors of the Strand Company for loss of office.

Offer to Shareholders

Arthur E. Kitto, chairman, who presided, said the unissued ordinary share capital would then be 140,000, and of this there would be issued to the present shareholders of the Strand Company 92,686 shares, which, with the present issued ordinary share capital, would make a total of 202,686. The new shares would not rank for dividend until 1946.

The debenture stock would be increased from the authorised amount of £170,000 to £300,000, and there would then be available for issue £152,000 of stock, £92,686 of which would be reserved for the second alternative offer to the Strand Company shareholders; the balance up to £150,000 would be available for subscription by the present shareholders and debenture holders of the Palace Company at a premium of £5 per £100 of stock.

The first resolution was carried unanimously and the second resolution was withdrawn.

Burgess Meredith takes leading role in William A. Wellman's STORY OF G.I. JOE (U.A)

TWENTIETH CENTURY CINEMAS

Treasury Approve Mortgage Plan

In connection with the affairs of Twentieth Century Cinemas, the directors have informed the Stock Exchange that the Treasury has consented to the borrowing by the company of £95,400 by mortgage for the purpose of extending the company's operations.

Twentieth Century Cinemas was formed in 1935. It owns three kinemas, and also all the share capital of Metropolitan and Provincial Cinematograph Theatres, Ltd., which, in turn, own the leases of a number of kinemas.

No dividend has yet been paid on the ordinary capital, and the last payment on the preference was to June 30, 1936. No accounts have been received since those for 1943, which showed a debit balance of £47,585. A reconstruction of the company's capital was promised.

ODEON THEATRES STEP UP DIVIDEND

But Profits Down 16 per cent.

THE directors of Odeon Theatres, Ltd., are increasing their dividend for the year to June 23 last to 25 per cent., compared with 20 per cent. a year earlier, although their profits are down from £1,063,789 to £896,381, a fall of 16 per cent.

Taxation amounted to £529,800 against £719,000. Preference dividend to £93,789 (same); general reserve £162,154 (£75,000); and ordinary dividend £118,274 against £94,699. Preliminary expenses having been written off in the previous year the company saves the £75,000 set aside for this purpose, then, which leaves the carry forward at £79,275 compared with £87,011.

The annual general meeting will be held on Wednesday, October 10.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	77/-	+ 1/4½
Assoc.Brit.Pic.Corp.5/-Ord.	20/9xd.	—
,, 6% Pref.	27/9xd.	—
,, 4½% Debs. ..	£107½	+ £1½
A.P.P.H. Ord.	26/3	— -/6
Brit. & Dom. Films (12/-)	21/6	— -/6
Brit. Lion 7½% Pref. 10/-	12/6	— -/3
Capital Prov. News 5/- ..	5/4½	—
Cine. Television B. Ord.	3/4½	—
Dufay-Chromex 5/- Ord.	3/10½	— -/1½
Gaumont British Ord. 10/-	19/4½	— -/1½
,, "A" Ord. (5/-) ..	9/4½	—
,, 5½% 1st Pref. ..	23/6	—
,, 4½% Debs. ..	£103½	+ 5/-
General The. Prefd. (5/8)	12/6	—
,, 6½% 1st Mort. Deb.	£103½xd.	—
Kinemas (5/-) Ord. ..	9/3	+ -/4½
Mde. Tussaud 1/- Def. ..	3/4½	+ -/1½
,, £1 Prefd. Ord. ..	23/-	—
Moss Empires £1 Ord. ..	40/-	+ -/6
,, £1 Cum. Pref. ..	23/-	—
Odeon 5/- Ord. ..	40/-	+ 2/-
,, 6% Pref.	26/9	+ -/3
,, 5% Debs.	£106	—
P.C.T. 10% Cum. Pref. ..	37/6	+ -/9
,, 7½% "A" Pref. ..	30/9	+ -/9
,, 7½% "B" Pref. ..	29/6	—
,, Const. 7% Pref. ..	27/3	+ -/6
Scophony (5/-)	5/3	+ -/1½
Sound City (Films)6% Pref.	15/9	—
Stoll Th. Corp.	18/1½	—
Twentieth Cent. Ord.(5/-)	3/4½	+ -/1½
,, 6% Pref. (10/-) ..	7/3	— -/3
Union Cinemas 1st Pref.	22/-xd.	—
,, 2nd Pref.	21/6xd.	—

£1 shares unless otherwise stated.

KINEMA SHARES MAKE BETTER SHOWING

A better tendency prevailed among kinema shares during the period under review. African Theatres advanced 1s. 4½d. to 77s., Odeon 2s. to 40s., P.C.T. 10 per cent. pref. and the "A" pref. 9d. each to 37s. 6d. and 30s. 9d. respectively. P.C.T. Construction 7 per cent. pref. were 6d. higher at 27s. 3d., and Kinemas 5s. ordinary 4½d. at 9s. 3d.

A.B.P.C. debentures put on 30s. at £107½, while Gaumont debentures were slightly better at £103½.

On the dull side were A.P.P.H. at 26s. 3d., and British and Dominions at 21s. 6d., both 6d. lower. British Lion pref. at 12s. 6d., and Twentieth Century pref., at 7s. 3d., were 3d. easier.

HOW THE ODEON DIVIDENDS HAVE INCREASED

The Odeon 25 per cent. dividend is the highest ever paid by the company.

Formed in February, 1937, the first report for the year to June, 1938, showed ordinary earnings of 19.3 per cent., and a dividend of 10 per cent; for 1939, 37 per cent. was earned and 10 per cent. paid; for 1940, 20.9 earned, nil paid; for 1941, 8.4 earned, nil paid; for 1942 (53 weeks), 37.8 earned, 10 per cent. paid; for 1943, 43.2 earned, 15 per cent. paid; for 1944, 54 per cent. earned, 20 per cent. paid. This year 50 per cent. earned, 25 per cent. paid.

The net profit is slightly higher at £272,792, owing to the smaller taxation items.

The present market price for the shares of 40s. is not the highest, they touched 47s. 6d. last year, and even as high as 46s. 3d. this year. They were as low as 3s. 6d. at one time in 1939, when their highest price was 7s. 7½d.

By 1942, 7s. 9d. was the lowest and 15s. the highest. In 1943 the price ranged between 14s. and 30s.; in 1944, between 27s. and 47s. 6d. This year between 34s. 6d. and 46s. 3d.

In his statement last year J. Arthur Rank, the chairman, hinted that the taxation position of the whole group was being considered in conjunction with the Inland Revenue authorities and that an agreement was expected.

At 40s., the 5s. shares yielded £3 2s. 6d. per cent. on the increased payment.

ELITE, NOTTINGHAM

Pays Six Years' Arrears

Elite Picture Theatre (Nottingham), a subsidiary of Associated Cinema Properties, made a trading profit for the year to March 31 last of £1[illegible]91, compared with £14,584. Mortg[illegible] and debenture interest take £[illegible]383, against £6,045; taxation £5,500 (£4,500); depreciation £2,500 (same); first debenture redemption £500 (same); leaving a net profit of £2,[illegible]3, compared with £1,040.

Brought forward is £626, compared with a debit brought in for the previous year of £413.

The directors have decided to pay six years' arrears to March 31, 1941, on the 5 per cent. preference capital, which takes £1,829, leaving £815 to be carried forward.

RESULTS OF UNION SUDSIDIARIES

Cambridge Holdings, subsidiary of Union Cinemas, reports a net profit for the year to March 31 last of £4,794, as compared with £6,467 for the previous 15 months.

Preference dividend takes £2,256, while investment reserve gets £1,000.

A dividend of 100 per cent., less tax, is payable on the ordinary capital, compared with 125 per cent. This takes £1,000, leaving £976 to go forward, compared with £439 brought in.

* * *

Uxbridge Picture Playhouse (controlled by Union Cinemas), reports a profit to March 31 last of £5,979. Deducting deferred repairs £552; depreciation £500; written off reconstruction £1,000; taxation £2,500; leaves a net profit of £1,426. War damage takes £9, leaving a debit to be carried forward of £24,219, as against £25,629.

* * *

Windsor Playhouse (also controlled by Union Cinemas) reports a net profit to March 31 last of £2,251. This is after allowing £2,350 for depreciation; £10,725 for taxation; and £305 for deferred repairs. General reserve gets £940; war damage £34. After paying preferred ordinary dividend of 5 per cent. (same), the carry forward is raised from £556 to £1,241.

Eire Tattoo Filmed

A special performance of Dublin's military tattoo was staged at Ballsbridge by the Second Division Film Unit, under Lieut. R. Hopkins, will have a big appeal in the provinces.

Walham Green Theatre Sold for £21,000

The Granville Theatre, Walham Green, was sold by auction on September 11. Bidding commenced at £15,000, which finally reached £21,000 when the property was sold to a private buyer.

Harris and Gillow conducted the sale.

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Powell-Pressburger are Analysing the British Character in "Life and Death"

MASSEY PLAYS A CRITIC OF THE R.A.F.

By A STUDIO CORRESPONDENT

FIVE hundred people saw the strangest trial in history at Denham last week. They heard an English country doctor plead for the life of a young man whose only crime was—that he was alive. Dr. Reeves, counsel for the defence, wore the unconventional dress of a modern country practitioner.

He pitted his beliefs and knowledge against an American; a tough, bitter opponent, whose knowledge of Britain was flavoured by the British bullet that killed him during the American War of Independence.

From pinnacles built high above the heads of Service men and women of all nationalities Dr. Reeves and Abraham Farlan stood, separated by 200 years of time, debating the right of a British bomber pilot to live, in order to marry an American girl.

This was the High Court scene in the Other World which takes place in the Powell-Pressburger film, "A Matter of Life and Death."

In the film this trial takes place in the imagination of the pilot as he is undergoing a serious operation.

Dr. Reeves is played by Roger Livesey. Raymond Massey plays Abraham Farlan.

"A Matter of Life and Death" has been written and will be produced and directed by Michael Powell and Emeric Pressburger.

BUTCHER MAKES ANOTHER MUSICAL

"Honeymoon Hotel"

F. W. Baker is well ahead of production schedule for Butcher's "Honeymoon Hotel" at Riverside. Cavan O'Connor, the singer, will be the principal guest artist. He will lead the musical scenes which are set to take place at the hotel.

Lynda Ross and Jackie Trevor will also contribute items.

In addition to the stars, Nat Jackley, Norman Evans, Dan Young and Betty Jumel the cast includes Tony Dalton, Marianne Lincoln, Bunty Meadows, Nicolette Roeg, Michael Taylor, Gordon McLeod, John Rorke, Joss Ambler, Babs Valerie, Aubrey Mallalieu, G. H. Mulcaster, Hay Petrie, David Keir and John Allen.

John E. Blakeley is directing.

Two British Stars

Anne Crawford and Stewart Granger play a scene at Shepherd's Bush for Gainsborough's CARAVAN

"THE FACE OF SCOTLAND"

The Glen Eagles Film Company formed only a couple of months ago, with the object of putting Scotland on the world's screens, is already busy on its first production—a feature film—part documentary, depicting Scotland, its people and its industries, entitled "The Face of Scotland." The film is designed to cover many of the well-known beauty spots and as many of the lesser-known but equally beautiful scenes in all parts of the country.

A story describing the search for distant family connections by an American and a Canadian sergeant gives this ambitious travelogue an interesting touch.

The director is Eric Ashbury.

"KINE." CALL BOARD

Current Production Schedule

At Denham

I SEE A DARK STRANGER
(Individual)

Producer, Sidney Gilliat; director, Frank Launder; Wilkie Cooper, lighting; W. Allen, camera; F. G. Bangs, production manager; Norman Arnold, art direction (with David Rawnsley); Percy Hermes, assistant director; Connie Newton and Pat Arnold, continuity; Stuart Freeborn-Jack Smith, make-up; Cathleen Moore, wardrobe; E. Pizey, stills; stars, Debora Kerr, Trevor Howard, Raymond Huntley and Harry Webster.

A MATTER OF LIFE AND DEATH
(The Archers)

Producers, Michael Powell and Emeric Pressburger; director, Michael Powell; assistant producer, George Busby; assistant director, Parry Jones, Jun.; camera lighting, Jack Cardiff; camera operator, Geoffrey Unsworth; camera technician, R. A. Crosby; camera assistant, D. Allcourt; sound, Allan North; chief electrician, — Wall; props., Jim Burgess; production designed by Alfred Junge; stars, David Niven, Kim Hunter and Roger Livesey.

At Ealing

LOVERS' MEETING
(Ealing)

Unit in Germany shooting P.O.W. scenes. Producer, Michael Balcon; associate producer, Cavalcanti; director, Basil Dearden; military adviser, Major D. C. Adam; assistant directors, Billy Russel, Muriel Cole, John Meadows; continuity, Phyllis Crocker and Gwen Bartle; lighting camera, Douglas Slocombe; camera operator, Jack Parker, sound recording, Len Page; sound cameraman, James Yates; make-up, Ernie Taylor, make-up on location, Harry Frampton; film editor, Charles Hasse; stars, Michael Redgrave, Jack Warner, Basil Radford and Mervyn Johns.

At Elstree

LISBON STORY
(Br. National)

Producer, Louis Jackson; director, Paul Stein; and starring Patricia Burke, David Farrar, Walter Rilla, Laurence O'Madder, Noele Bonifac, with Richard Tauber in a special starring rôle; production manager, Fred Swann; unit manager, Bob Asher; assistant director, Dennis Johnson; continuity, Joan Davis; art director, Holmes Paul; director of photography, Ernest Palmer; camera operator, Gerry Moss; sound recordist, Cecil Thornton; sound cameraman, N. Buckmore; boom operator, John Moyes; still photographer, Frank Buckingham; editor, Douglas Myers; and make-up, Henry Hayward. Started: September 19.

At Hammersmith

HONEYMOON HOTEL
(Butcher's)

Producers, F. W. Baker and John E. Blakeley; production manager, E. S. Laurie; photography, Geoffrey Faithfull; camera, A. Mason; assistant director, Don Weeks; comedy sequences, Arthur Mertz; cast, Norman Evans, Nat Jackley, Dan Young, Betty Jumel, Tony Dalton, Nicolette Roeg, Marianne Lincoln, Bunty Meadows and Michael Taylor.

At Islington

REMEMBER THE UNICORN
(Columbia)

Produced and directed by Marcel Varnel; associate producer, Ben Henry; assistant director, Alf Keating; cameras and lighting, Phil Grindrod; camera operator, Dudley Lovell; production manager, Ernest Gartside; unit manager, Tom Payne; art director, George Provis; continuity, Peggy Singer.

At Pinewood
(Temporarily)

BEWARE OF PITY
(Two Cities)

Producer, W. P. Lipscomb; director, Maurice Elvey; assistant director, Edward Richards; production manager, Theo. Lageard; art director, Alex Vetchinsky; camera, Derek Williams; camera operator, Derek McLeod; editor, Grace Garland; stars, Lili Palmer, Albert Leven, Cedric Hardwicke, Gladys Cooper and Ernest Thesiger; started first week in March.

At Shepherd's Bush

CARAVAN
(Gainsborough)

Executive producer, Maurice Ostrer; producer, Harold Huth; director, Arthur Crabtree; production manager, Arthur Alcott; players, Stewart Granger, Anne Crawford, Jean Kent; script, Roland Pertwee; adapted from the novel by Lady Eleanor Smith.

At Sound City

LONDON TOWN
(Wesley Ruggles)

Producer-director, Wesley Ruggles; Phil Brandon, second associate producer; script from story by Wesley Ruggles, by Johnny Burke and Jimmy Van Heusen; sound recording, Leo Wilkins; George Pitcher, production manager; Ward Richards, art director; colour direction, Joan Bridge; Honoria Fleesch, costumes; lighting camera, Erwin (Canterbury Tale) Hillier; camera operator, Cecil Cooney; editor, S. Stoner; music collaborator, Miss V. Turner; first assistant director, Dickie Leamon; continuity, Mrs. Peggy Mills; make-up, Guy Pearce; cast, Syd Field, Petula Clarke, Tessie O'Shea, Claude Hulbert, Kay Kendall, Beryl Davis, Freddy Costello, Pamela Carroll, Marion Saunders, Greta Gynt, and W. G. Fay. Started September 9.

At Welwyn

QUIET WEEK-END
(Associated British)

Producer, Warwick Ward; director, Harold French; script, Victor Skutezsky, Stephen Black, T. J. Morrison, W. Ward; art director, Douglas Daniels; camera, Eric Cross; players, Derek Farr, Frank Collier, Marjorie Fielding, Barbara White, George Thorpe; play by Esther McCracken; started in July.

On Location

CARNIVAL
(Two Cities)

Producers, John Sutro and Willis Sasson; director, Stanley Haynes; assistant director, Mark Evans; art director, Paul Sheriff and Carmen Dillon; camera, Guy Green; camera operator, Harold Hastings; editor, Charles Saunders; stars, Sally Gray, Michael Wilding, Stanley Holloway, Jean Kent, Hazel Court and Catherine Lacey; started first week in March.

GREAT EXPECTATIONS
(Cineguild)

Producer Ronald Neame; director, David Lean; associate producer, Anthony Havelock-Allan; assistant director, George Pollock; 2nd assistant, Philip Shipway; director of lighting, Robert Krasker; production manager, Norman Spencer; camera operator, Bob Huke; art director, Wilfred Shingleton; still photographer, Cyril Stanborough; costume supervisor, Margaret Furse; make-up, Ernie Gasser; buyer, Frank Hobbs; and continuity, Margaret Sibley.

THE YEARS BETWEEN
(Sidney Box)

Producer, Sydney Box; director, Compton Bennett; stars, Michael Redgrave, Valerie Hobson, Flora Robson and Felix Aylmer.

FRENCH UNIT COMES OVER HERE ON LOCATION

"Le Bataillon du Ciel"

NEARLY three months ago members of a French Film Co. arrived in this country to shoot exterior scenes for "Le Bataillon du Ciel," a film about the French underground movement. The shooting in this country mainly deals with the training of the French paratroops prior to their being dropped from Stirlings over French territory

It was originally intended to remain on location for six weeks, but that was not allowing for the behaviour of our English summer! The film is being produced by C. C. C. Nicholas Vondas.

Vondas will be remembered for his "Dr. Flow," produced in France in 1937 and also "Donqnchotte," starring Challipaine. Pierre Billon, who made "La Maison dans la dune" and "L'Inevitable M. Dubois" is directing.

Approximately one third of the picture is being shot in England.

Cameraman is M. Isnaid, using a Debrie comera. Maurice Ford is second cameraman.

The film will be between 1,500 ft. and 1,800 ft. For release in France some German and English dialogue will be sub-titled in French.

The film will be released in England.

DICKENS' COUNTRY IS LOCATION SITE

This week in the Old Leather Bottle Inn at Cobham, seated in a wooden chair—known locally as Charles Dickens' chair—in a room in which Dickens used to write, producer Ronald Neame proposed a toast to the success of the new Cineguild production "Great Expectations," which will be directed by David Lean with Anthony Havelock-Allan executive producer.

Shooting has started on location eight miles from Rochester where reproductions of Joe Gargery's house and forge now stands.

COLUMBIA PUTS A TOPICAL SCENE INTO GEORGE FORMBY'S LATEST

War Office Assisted in the Production of Olympia Demob. Centre

COLUMBIA has been busy at Islington on "Remember the Unicorn," George Formby's latest production. The unit has been kept on its toes giving the picture a topical twist.

There is a replica of the Forces' "civvies" clothing depot" at London's Olympia on Stage 2. It was devised by art director George Provis from a few hurriedly scribbled notes taken by permission of the War Office given less than three weeks ago.

The thought of being "demobbed" brings forth a smile and a song from George Harper (George Formby) as he meanders around the various departments to be fitted with grey suit, soft hat and tie.

With the song, "I Was Christened With a Horseshoe," coming from the pen of one of our best-known song writers, Michael Carr, its popularity with the public is assured.

"Quiet, Please . . . . O.K.—Action"

A love scene has been shot at Welwyn this week—and a comedy sequence completed at Islington. Left: George Formby and Ronald Shiner get demobbed—a topical scene which Columbia is including in REMEMBER THE UNICORN, now being made at Islington; and (top), Harold French stands by the camera as he directs Helen Shingler and Barbara White in a scene at Welwyn for QUIET WEEK-END

THRILLS IN THE TRAIN

Production during the past week on "I See a Dark Stranger," which Frank Launder is directing at Denham, has been devoted to scenes in a railway station, its buffet and a compartment on a North-bound train. The faithful reproduction of these settings not only gives the lighting expert, Wilkie Cooper, an opportunity to introduce some ingenious and original effects, but also provides a significant background for some of the most perilous moments in the career of the heroine, Deborah Kerr, as Bridie Quilty.

An interesting setting for the next sequence to be shot will be an exact reproduction of the interior of the House of Representatives, in the Tynwald Court, Isle of Man.

Cecil Musk's New Production

Studio shooting starts on the first of Cecil Musk's "-Focus On the Future" series—"Where Shall We Work?" featuring Sir William Beveridge.

Crowd Scenes for "Caravan"

A MALAGA street scene occupied Arthur Crabtree and his Gainsborough unit at the end of last week for two days at Shepherd's Bush, where shooting is continuing on "Caravan."

The set has been built on two levels with the doors of the houses opening on to a terrace winding out of sight underneath a massive stone arch and the main street below crowded with Spaniards on a fiesta day. Stephen Dade, lighting, spent nearly the whole of this period on the camera crane, with Jack Asher operating, on a tracking shot the full length of the terrace covering a conversation between Robert Helpman and Stewart Granger on their arrival in Spain.

As the camera tracked along the street it took in the gaily-clad girls in the windows of the houses looking down on the crowded street below.

The large crowd included many different types of Spaniards such as priests, bullfighters, beggars, Moorish traders, stallholders and Civil Guards.

Fight Scenes

Meanwhile on an adjoining stage at the Bush, a replica of a mountain road and overhanging rocks is being built under John Bryan's supervision for fight scenes to be shot later this week

The "B" Unit for "Caravan," with D. Peirce directing, is standing by for suitable location weather for the scenes with the three children in Surrey.

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Current Production

The War Forced Swedish Studios to Make More and Better Pictures

PRODUCERS PLAN FOR PEACE

By GEORGE WATSON, "KINE." Correspondent in Stockholm

SWEDISH films have, like the British product, made rapid strides during the war. The war killed practically every contact between this country and the U.S. The American renting companies had to be content with distributing old films, their representatives not knowing when it would be possible to obtain new ones.

So Swedish studios had to turn out more films than they had ever done before—and they had to be films of first-rate quality.

There have been many things written about Swedish film production since the talkies first came into being: some correspondents have alleged that Swedish films will never regain their 1920-1930 status.

I say that is not so.

Other writers have criticised the Swedish artists, many of whom stayed in the live theatre instead of turning to the film studios. But Sweden has its film stars like any other country.

Underground Films

After the German occupation of Denmark and Norway the Swedish producers—like Denham and Burbank producers—found lots of material in the daily under-the-Nazi situations in those countries.

Axel Kielland, a Norwegian writer, was responsible for Svensk Talfilm's "Dangerously Living." It was a film with a "Scarlet Pimpernel" theme—and after its release on April 3, 1944, it was soon evident that the film was going to be good "box-office."

At the same time Svensk Filmindustri was making a film about occupied Paris, "The Invisible Wall."

But producers have not been making only war films: Swedish audiences have demanded light comedy fare.

Lux Film made "Count the Happy Moments Only," a romance starring Soja Wigert. This was a major success, running for two months at the Grand Theatre, Stockholm. The Royal Theatre had packed houses for two months for Sandrew-Bauman Films "I Am Only Fire and Air."

Continued from col. 1

run all over the screen covering the artists' faces.

Programmes are changed on Fridays.

E.N.S.A. has taken over the Eldorado and Scala kinemas. These buildings, join one aonther, similar to the Empire and Ritz in the Square. They are magnificent properties and seat, respectively, 2,853 and 1,200.

When the Germans entered Brussels they kicked out Western Electric and installed Klang. When we took over we kicked out Klang and restored Western Electric.

The operating quarters of these theatres are the finest I have seen. They include everything.

No smoking is allowed in any place of amusement, this even includes large shops. This rule is rigidly enforced, and in a kinema the only place where you are allowed to smoke is in the operating box, and this is where you generally find the fireman and the policeman having a quiet pipe.

These two kinemas, along with all others throughout E.N.S.A. B.A.O.R. are under control of Major W. Greenland, assisted by Staff/Sgt. Ronnie Keech, both of A.B.C.

Current Releases

Current films include "Rose from the Tistel Island," from Sandrew-Bauman, and "Walking with the Moon," from S.F.

Swedish films have regained much of their old glory, and such artists as Edvin Adolphson and Victor Sioestroem are adding much to their popularity.

The technicians, too, have made great strides during the war: they have been helped by the valuable Filmsamfundet, the film academy founded in 1933.

Jean Kent plays the part of Rosal, a gypsy dancer, in Gainsborough's current production at Shepherd's Bush, CARAVAN

Film People Go Ahead In Brussels

FURNISHINGS ARE IN EXCELLENT CONDITION

COMMENTS on how the film business is getting back on its feet in Brussels have been made by H. F. Kessler-Howes, who is at present in charge of E.N.S.A.'s B.A.O.R. publicity. The thing with which he has been most impressed has been the excellent condition of the kinemas. He writes:

There are over seventy kinemas in Brussels and they all seem to be enjoying a roaring trade. The exhibitors are very enterprising and their front of house dressing is far superior to what we are accustomed to in London.

The artistry of their lay-outs and cut-outs are of a very high standard. They are very fond of movement in their signs.

For instance, when the Nord Crossly showed "One Of Our Aircraft is Missing" it had the whole of the ceilings throughout the entrance and foyer covered with hanging parachutes from which a paratrooper was suspended. Several had motors which slowly revolved them, whilst others swung in all directions, caused by several electric fans (concealed) blowing currents of air in different directions.

Fluorescent Lights

They also use fluorescent lighting on a very lavish scale.

British and American pictures are very popular, and a good subject in the centre of the city ran up to ten weeks. Titles in Flemish and French are superimposed. This dual language is a nuisance at times. If the title is lengthy they

Continued in col. 2

Continental Appeal for the "Kine."

A BELGIAN friend of mine, owner of a big kinema in Antwerp, is complaining that he cannot obtain the KINE.

I have explained to him the difficulty owing to the paper shortage of sending British publications overseas, and he is willing to wait a few months so long as he eventually is permitted to become a subscriber.

I believe, if your magazine could be sold by agents on the Continent, it would go a long way towards helping the British film industry.

Incidentally, you may be interested to learn that my Belgian friend is very keen on British films. At the moment he is showing "The Way Ahead" to full houses.

A. H. BOYD,

79 Bde. 115, Fire-Fighting Co., B.A.O.R.

NEW PUBLICITY APPOINTMENT

Miss Sally Sutherland has been released by the Ministry of Information, where she has been acting as Press Officer, Films Division, to become Publicity Director to Individual Pictures, Ltd. (Frank Launder and Sidney Gilliat).

Miss Iris de Cartier will remain with the company to assist with the two current productions, "The Rake's Progress" and "I See a Dark Stranger," after which she will return to her specialised work for the Rank organisation.

Peggy Ryan, star of G.F.D.'s ON STAGE EVERYBODY which has been trade shown

FOX PLANS NEW MUSICALS

THE composers at present on the 20th-Fox pay list include: Ira Gershwin, Jerome Kern, Oscar Hammerstein II, Richard Rogers, Leo Robins and Mack Gordon. No studio has a more distinguished list of hit writers.

The lyrics for "Where Do We Go From Here?" were written by Ira Gershwin, who will write lyrics for the forthcoming "The Shocking Miss Pilgrim."

Oscar Hammerstein II and Richard Rogers, who were responsible for "Oklahoma" and "Carousel," have scored "State Fair." The Jerome Kern-Robins team is collaborating on the tunes for the big-scale musical, "Centennial Summer," which is to be produced in Technicolor by Otto Preminger, with Constance Bennett, Lida Darnell, William Eythe, Jeanne Crain and Cornel Wilde in featured rôles.

THE GERMAN TRIP

First Party Leaves on Saturday

The C.E.A. visitors to Germany to inspect conditions there are to travel in two parties,

Its personnel are G. [illegible] Scarborough (president), C. [illegible] Metcalfe, A. D. F. Bostock, [illegible] G. Hill, W. J. Speakman and [illegible] R. Fuller (general secretary).

The second group to leave on a later date are F. A. Prior (vice-president), G. Lodge, S. [illegible] Davis, C. G. Bernstein, H. Elton, [illegible] E. Mears and W. Carr.

Manager of the Princess's Theatre, Glasgow, "Dave" Abbott, has accepted a similar post at the Palace Theatre, Dundee. He has been associated with the theatre since his earliest days.

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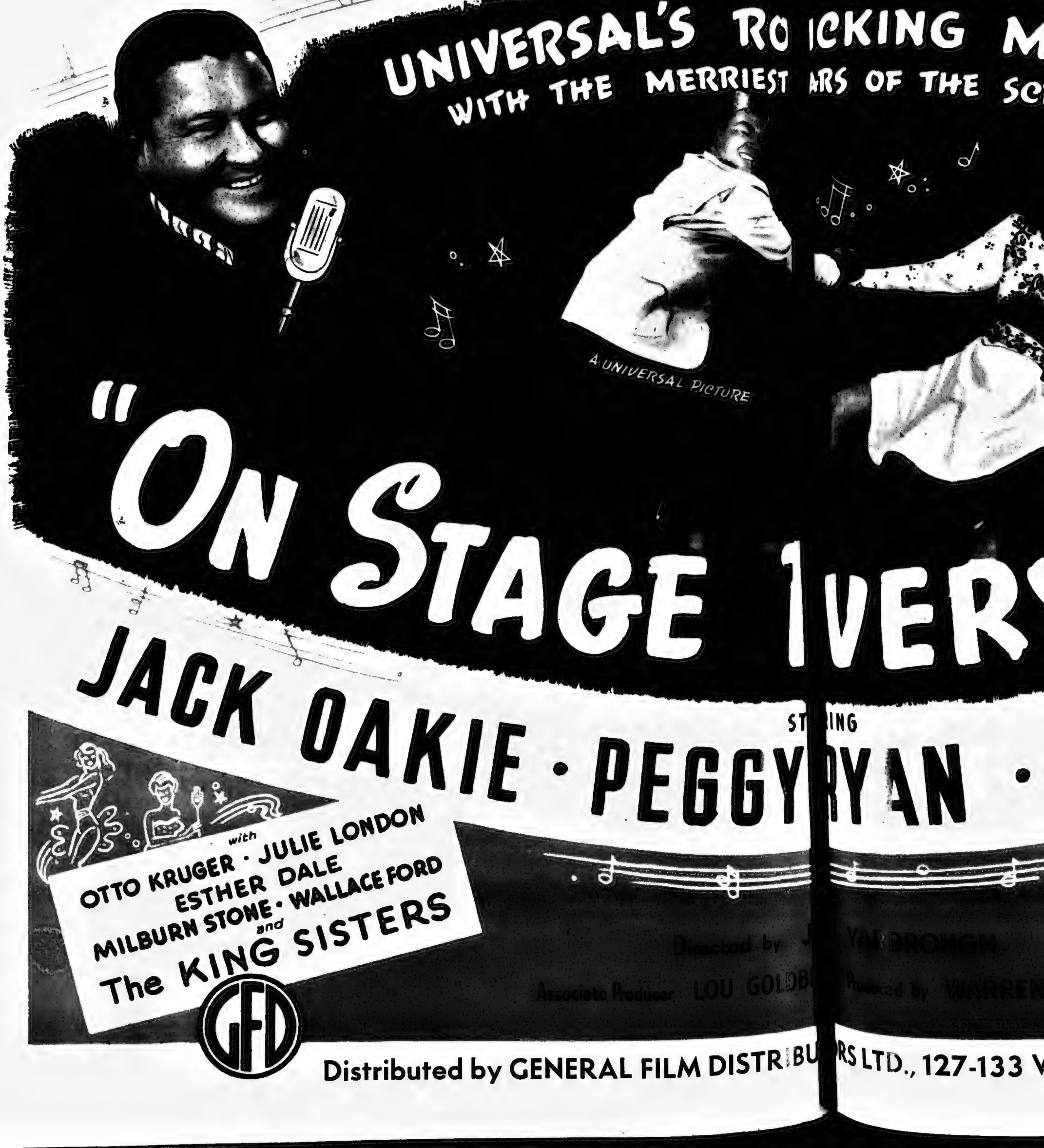
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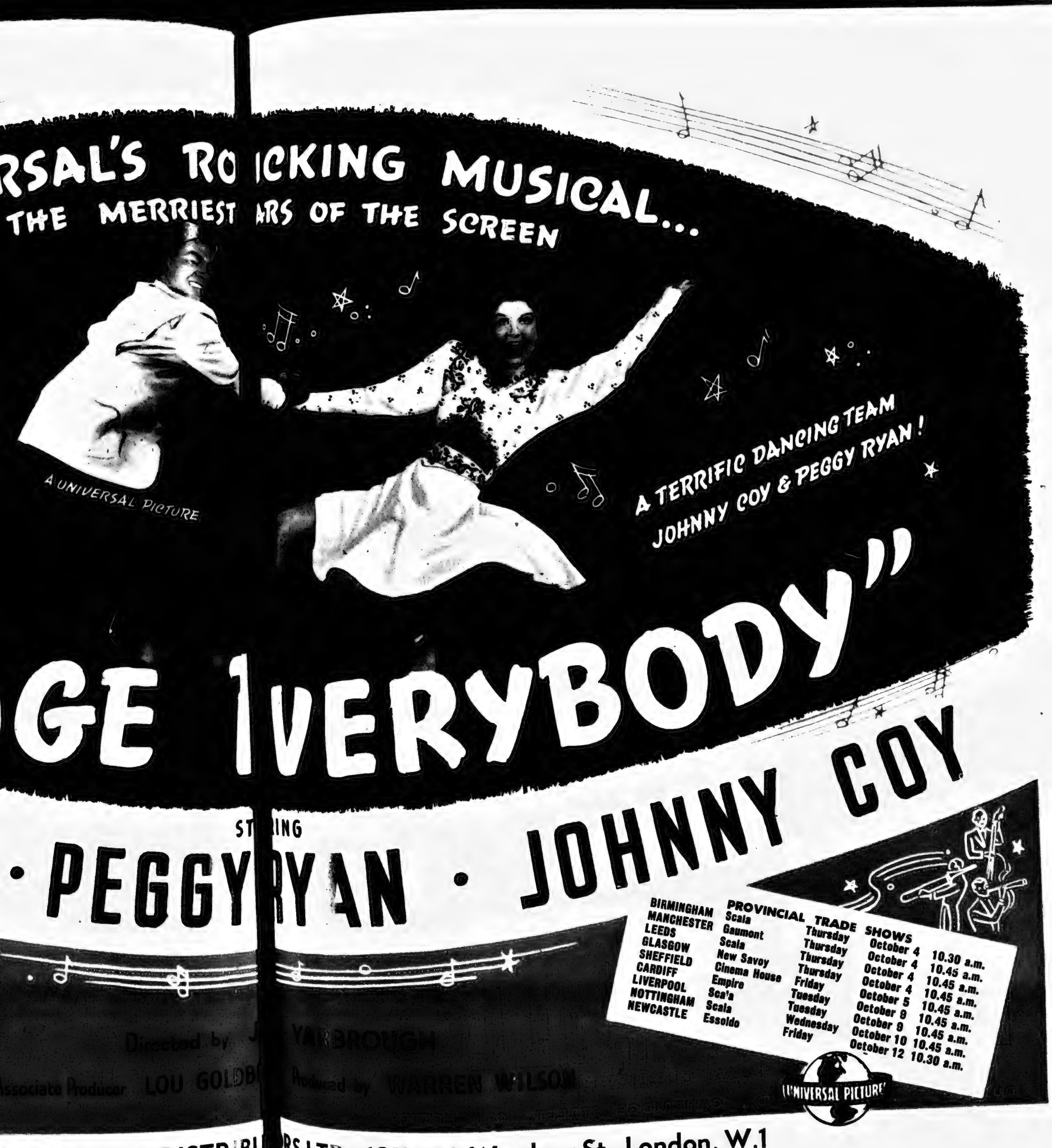
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COURTNAY SUCCEEDS O'HENRY AS A.T.O. SECRETARY

IN spite of the unavoidable absence of many members, last week's meeting of the Association of Theatre Organists was well attended.

Robin Richmond, who presided, announced that Edward O'Henry, who has done so much for the association, was leaving for the Channel Islands.

A hearty vote of thanks was accorded O'Henry for his services, and nominations were then called for to fill his position.

Cyril Busfield proposed, seconded by Wilson Oliphant, that Jack Courtnay be appointed: Robin Richmond nominated V. Johnson-Lewis. A ballot was taken, resulting in Courtnay's appointment.

After his speech of acceptance, Courtnay suggested that the association might show their appreciation by donating out of funds a sum to be recovered later by a subscription as a presentation to O'Henry.

Accordingly, Reg Foxwell, seconded by Thomas Dando, proposed that 20 guineas be so donated and presented. Robin Richmond made the presentation.

Owing to Courtnay's appointment there was a vacancy on the committee, and Johnson Lewis, Elise Granadas, and Cyril Busfield were nominated.

Announcing the result of the ballot, the chairman said: "It was apparent that the association had decided to glamourise its committee."

Many subjects were then discussed. Membership is growing and the benevolent fund, thanks to many friends in the Trade, is steadily mounting up.

Barbara Mullen, Bobby Howes and David Farrar in British National's TROJAN BROTHERS for Anglo-American release

Theft From Kinema

Three young men were sent for trial to the City Sessions accused of shop-breaking and larceny at the Manchester City Magistrates' Court on Thursday, September 13.

Leonard Hulton, manager of the Premier (ABC), Cheetham Hill, Manchester, said in evidence, that at 11 p.m. on the evening of September 5 he locked the kinema before leaving. He was called by the police at 6 a.m. the next day and shown a window in the kinema that had been removed, through which, apparently, the youths had entered.

"Fifth Chai[illegible]"

CONTEST NEARS COM[illegible]ETION

EXHIBITORS who hav[illegible] layed, or are due to pla[illegible] "The Fifth Chair," are advised [illegible] hurry along their entries for the [illegible]ploitation Contest, as this co[illegible]petition closes at the end of Nove[illegible]ber.

This is a picture out o[illegible]the ordinary—offering great s[illegible]e for original and ingenious [illegible]ploitation. Indeed, from thos[illegible] entries already received it is cl[illegible]r that many managers have see[illegible] unexpected angles of approa[illegible]h—and have gone all out to devi[illegible] really forceful campaigns.

There are, we recall, substantial cash prizes, the first prize 50 guineas, second 25 guineas, third 15 guineas, and 10 consolation awards of 5 guineas each.

The contest is open to independent managers as well as those connected with circuit houses, small situations with limited scope standing as much chance to "click" one of the big prizes as the large kinema with unlimited resources.

Send your entries to the KINE. as early as possible. They will be judged by a panel consisting of the "Showman," of the KINEMATOGRAPH WEEKLY; David H. Coplan, managing director, United Artists, and Ben Henry, representing the producer of the film, Jack Skirball.

Every entry will be carefully scrutinised and judged strictly on merit.

The slightest pressure on a Dunlopillo mattress or cushion instantly sends currents of air weaving through the honeycomb of cells.

It "cradles" every contour of the body. Lumps cannot form in it. Vermin cannot live in it.

It truly is the greatest contribution to comfort and hygiene ever devised.

(Present production is limited to a few priority lines).

☆

. . . AND THE MARVEL IS THAT ANYTHING SO LIGHT AND 'AIRY' AND SEEMINGLY UNSUBSTANTIAL CAN STAND SO MUCH HARD WEAR

☆

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The Observation Window

Demobilisation Problems

REVISION OF STANDARD LEADERS

UPPERMOST in the minds of a large number of people, both within and outside the industry, are the problems connected with demobilisation, especially those of the return to former employment. Projectionists are still in high demand, and their release from the Forces is earnestly sought by their former employers.

A DEPUTATION waited upon the Board of Trade recently to draw attention to the fact that the need for projectionists was greater than ever, and that difficulties were being encountered in respect of projectionists who were released for various kinds of civilian employment, due to the fact that they were subject to direction to other industries enjoying a higher priority.

It was pointed out that it was desirable that these projectionists should be specially treated and be at liberty to return to cinema employment on safety ground owing to the requirements which operated under the Cinematograph Act as to the number of projectionists who had to be employed in a box. These representations were sympathetically considered by the Board of Trade, who promised to take the matter up in conjunction with the Home Office and a reply is awaited.

Last week's KINE. gave news of the introduction of the coated lens by two firms specialising in projection apparatus, G.B.-Kalee and Pathé Equipment. As noted earlier, the Kalee colour-corrected lens is to be known as the "bloomed" lens, probably from the coating itself, which is reminiscent of the bloom upon grapes or plums; whilst the Ross lens is to be marketed as "Rosstote."

In connection with the latter, it is worthwhile to point out that the RCA-Photophone is a distributor with Pathé Equipment of Ross products, and that inquiries can be made of both RCA and Pathé Equipment selling staffs.

A REVISION of the Standard Release Print Leader is announced by the Academy of Motion Picture Arts and Sciences, this being the ninth revision since the attempt was first made by this American Council. The principal change is in the identification leader, which now includes six frames on which is printed lengthwise with the film the reel number and picture title.

THE reason for the lengthwise setting of the new information is that it will assist the projectionist to read the title and reel number when it is on the projector. Now all we want are sensible projectionists who will not tear off the leaders and stuff them into the cans loose and buckled. An academy which could teach the careless ones to treat films properly would be a distinct boon.

THE identification leader is not lengthened by the inclusion of the fresh information, but whereas in the former 24 frames were allotted to (*a*) the type of print, (*b*) reel number, and (*c*) picture title, this is now reduced to 18 frames, and the remaining six frames carry the more easily read information.

AN additional recommendation is that picture actions start and finish on fades wherever possible, otherwise significant sound should be kept at least 5 ft. from the start and finish of the picture. For the "changeover cue" it is suggested that a skewer dipped in coding ink be placed in the hole to provide a ring around the edge. Naturally, this should be done with the greatest care not to enlarge the hole.

J. BENSON.

TRAINING FOR PROJECTIONISTS

Consideration of Apprenticeship Scheme

REPORTING to the C.E.A. General Council on Wednesday of last week on the recruitment and training of juvenile labour for the film Industry the General Purposes Committee stated:—

"Your representatives are satisfied that there will be for some time to come a considerable labour shortage, and that if something is not done the necessary training space in the various technical colleges throughout the country will be earmarked by the Ministry of Education for other trades. The scheme, suggested at a meeting at the Ministry of Labour on July 17, will involve a contract of apprenticeship as between exhibitors and apprentices, for those making use of it, for terms of remuneration, adaptation of the scheme so that the apprentices can have time off to attend theoretical courses and other points such as numbers that can be absorbed and the effect of future conscription.

Shortage of Juvenile Labour

At the meeting at the Ministry of Labour the C.E.A., N.A.T.K.E., and K.P.E.A. were represented as well as Government officials from the Ministries of Education and Labour and the Board of Trade. Dr. A. E. Morgan, Ministry of Labour, was in the chair.

The problem was set out by the CHAIRMAN, who drew attention to the increasing shortage of juvenile labour which would result from the falling birth-rate and the impending changes in the educational system. Unless the matter was vigorously attacked on a proper basis and in the light of long-term policy, the severe competition for juvenile labour with which all industries would be faced might result in industries which did not do this, being placed in serious difficulties in the future.

Mr. FULLER said that for the purpose of the discussion the exhibition side of the film Industry was concerned with only one class of employee, *viz.*, projectionists. He doubted whether the present moment was opportune for considering the recruitment of juveniles to this grade, since the immediate problem was the absorption of trained or partially-trained adult projectionists into the Industry. He thought that labour requirements would be met by the return of projectionists who had previously been employed in the Industry, together with Army-trained projectionists who would need little further training. An additional source of supply was anticipated from electricians, who were readily adaptable for training as projectionists.

An Agreed Scheme

With regard to the possible introduction of an apprenticeship scheme, agreement had been reached some time ago with the N.A.T.K.E. on a proposal for the establishment of such a scheme, and he agreed that effect should be given to the proposal at the appropriate time. The present time did not seem to him to be appropriate.

T. O'BRIEN said he thought that there should be a suitable opening for any boy who wished to enter the Industry as a kinema projectionist, and proper training should be available. Such training should be embodied in a uniform scheme which would operate in all parts of the country. Experience in the kinema itself was the only practical means of training. He expressed the view that the Industry should proceed to consider without delay the implementation of the proposals for an apprenticeship scheme which had been previously agreed.

The CHAIRMAN suggested that the Industry would be well advised to consider the long-term aspect of the problem. The present stringency in the supply of juvenile labour would tend to increase, and the replacement of normal wastage in the Industry would need to be provided for. Training schemes inevitably took time to mature, and plans could not be put in hand too soon.

Recruitment Plans

S. T. PERRY expressed the view that a recognised training scheme was of paramount importance and should be put in hand as soon as possible. Large numbers of women who were at present employed in the Industry would eventually be leaving, and a properly co-ordinated programme of recruitment should be inaugurated without delay.

Mr. FULLER said the only issue at present was when such a scheme would be ripe for introduction. This could not be determined until the Industry had reached some measure of agreement as to its policy in regard to recruitment. No useful purpose, for example, would be served by training large numbers of juveniles, if recruitment was to be mainly from adults. He suggested that further discussion between both sides of the Industry was necessary.

The CHAIRMAN said the discussion appeared clearly to indicate that both sides of the Industry recognised the need for a training scheme. Further discussion of the problem should perhaps be deferred until both sides of the Industry had had the opportunity of considering the questions of policy which had arisen.

POOL CARBONS

Edited by

The Showman

ONE point that has struck me with some force, after looking through the past few weeks' postbag, is the number of credits given by managers to members of their staffs who have assisted them in their exploitation efforts.

It is very pleasant to come across a letter from a manager who says, like C. B. B. Crisp, writing to claim his Certificate, "I am greatly assisted by my foreman who is, I will wager, far more efficient and interested than most foremen."

I quote this example at random, but recently there have been many letters paying tribute to the help, both practical and in submission of ideas, that has been given by almost every type of worker in kinemas. Certainly I can recall the following being mentioned: assistant managers, chief operators, electricians and usherettes.

The significant fact behind all this is, I think, that not only are managers showmanship-conscious, but their staffs also are becoming keen on exploitation.

In one letter I received recently a manager told me that the materials used in the construction of a foyer set-piece were supplied by no less than three members of his staff.

A letter of that sort suggests a contented and happy staff that works as a team, under a manager who is enlightened enough to interest his assistants in the more attractive aspects of the job. It seems that there are many such managers in the business to-day, and that their number is increasing.

This is something that reflects very great credit on the Industry. In these days of increasing competition, it is good to know that so many of the workers in the business have the keenness to assist in exploitation, something which isn't, strictly speaking, part of the job for which they were engaged.

A manager who has a staff of this kind is fortunate indeed: so are the employees who have a manager who is long-sighted enough to encourage them to take the widest possible interest in their work. Add the two together and you have a spirit that is going to mean much as the country settles down to peace-time, and widened recreational activities that may threaten the kinema as a means of entertainment.

*

THE staff of the Grantham, Excelsior and Medway kinemas, I feel sure, is one that will make a brave show in the post-war competitive world.

I have been looking through a recent number of their magazine, *The G.E.M. Bulletin*, a happy little publication that links present members of the staff with those who have gone into the Services. Almost every page reflects the cordial spirit that obviously exists among the employees of this little group of kinemas.

This kind of goodwill is inestimable as a business asset, and it makes working conditions so much more pleasant for all concerned, both managers and staff.

I should be happy to see any more of these staff magazines that readers may be kind enough to send me. They represent that good relationship which seems to exist between management and staff to a greater degree in this industry of ours than in most others.

*

TWO managers write to me this week on the subject of the small kinema. First I quote a new Certificate winner, A. E. Walker, of the Birks Cinema, Aberfeldy, who writes, "I would like to record that a kinema in a town of 1,500 population receives space and prominence in your pages equally with those in large cities.

"I am glad to note that you place originality first, as that gives everyone a fair deal. Obviously, it would be impossible for me to compete on the same scale as some of your contributors. It would be absurd, for instance, to have six shop window tie-ups when there are only six suitable windows altogether. Perhaps my small contribution may encourage some of the smaller halls to enter their efforts."

The point that Mr. Walker makes is one that I have always insisted upon. Good showmanship arises from originality; and on that score the small man is the equal of the most sophisticated city house manager backed by all the resources of the biggest circuit. So I ask all small kinema managers to send me their efforts in the confidence that, provided that their work has quality, it will get an equal showing with the contributions of the most opulent theatres.

*

ANOTHER letter from a "small man," G. Fishwick, of the Public Hall, Carlisle, draws attention, once again, to the difficulties which beset the second-, third- and fourth-run man when it comes to exploitation.

He quotes the instance of "Hotel Berlin," for which he had a complete scheme worked out, only to find that a first-run theatre was carrying out a very similar piece of exploitation. Fishwick, of course, had to revise his ideas at short notice, and naturally had to take care of infringement of the barring clause.

The real point behind this, though, is that in spite of all these difficulties the small men are turning out good exploitation. Their problems seem to spur them on, and I am often honestly surprised at the originality displayed by these men, who run five hundred-seaters in areas where there is strong circuit and other competition. Good luck to them, and may they maintain the excellent work they are doing!

Michael Rennie, Gainsborough star, photographed with the very attractive usherettes of the Gaumont, Rose Hill, where he recently made a personal appearance. Left: This impressive amateur stage show was put on by A. Baylis, of the Regal, Chesterfield, in connection with Warner's HOLLYWOOD CANTEEN.

News Value

MANAGERS who watch the columns of the London newspapers often find material which can be of use to them in their campaigns. F. H. Stewart, of the Carlton, Boscombe, made good use of paragraphs appearing in the *Evening News* when publicising "I Live in Grosvenor Square" (Pathe), and used cuttings from that paper in his displays.

In addition, Press criticisms were cut from the national daily papers and used together with a picture from the Kine with good effect as part of the entrance display.

Stewart also had shop tie-ups with music shops, gown and hat shops and photograph salons, both in Bournemouth as well as Boscombe. Copies of the

This tasteful lobby display was devised by L. Durban Long, of the Ritz, Leeds, to put over Anglo-American's WALTZ TIME. Right: These American soldiers were present when a slip of the tree in the background, planted by Shakespeare, was taken to be presented to the Mayor of Brooklyn. The stunt was arranged by Daphne Rabone, of the Picture House, Stratford-on-Avon, to put over A TREE GROWS IN BROOKLYN.

hat worn by Anna Neagle were made and displayed by local milliners.

The campaign was rounded off by popular local dance bands being persuaded to play music from the film, and by a signpost stunt which caused much comment in the town.

Woman's Work

DAPHNE RABONE is a woman manager who is working hard for her company membership. She rates another mention this week by reason of a clever Anglo-American stunt to put over 20th-Fox's "A Tree Grows in Brooklyn" at the Picture House, Stratford-on-Avon.

She arranged for a rooted slip of the mulberry tree that Shakespeare planted in his garden to be presented by the Mayor of Stratford-on-Avon to the Mayor of Brooklyn.

Two American soldiers from Brooklyn were present with the Mayor when the slip was taken from the tree. This stunt won excellent publicity for the film in many newspapers in the area.

In addition to this piece of exploitation, Miss Rabone erected a large fir tree in the foyer of her theatre, and decorated it with stills from the film and portraits of the chief players.

Pirate Scene

TO exploit "Frenchman's Creek," W. Roberts of the Reo, Liverpool, with the assistance of his chief operator and his assistant manager constructed an impressive lighted scena.

They built a large "showcase," or proscenium, and set it up in the foyer with full lighting inside. Their set-piece represented a pirate raid, and included a painted coastline, six galleons in full sail, and a deep blue background bearing the title and star heads in each corner.

Suitable build-up music was played during the weeks prior to the run, and three major shop tie-ups were arranged. The cost was nothing, for all the material for the model work was supplied by the staff.

Assistant's Work

FOLLOWING my remarks about assistant managers last week, here is one who is already half-way towards a certificate. M. J. Zagury, of the Dominion, Harrow. His work in connection with "I Live in Grosvenor Square" (Pathe) earns him another mention.

He arranged a neat tie-up with local estate agents, using the question, "Are you looking for a house?" as a lead-up to the film.

In the vestibule he had a board on an easel which carried the wording "To home hunters! If you cannot live in Grosvenor Square, perhaps one of the houses hereunder will suit you." Below he had particulars of three houses currently offered for sale by the estate agents. In the window opposite this board, he arranged a doll's house surrounded by photographs of the stars and other details.

These were the principal features of a campaign that also included some neat teaser stunts.

Caravan

A STRONG feature of the exploitation arranged by L. Durban Long of the Ritz (A.B.C.), Leeds, to put over Anglo-American's "Waltz Time" was a very tasteful and striking foyer display consisting of a cut-out caravan standing on a grass matting.

Coloured fairy lights were suspended above the set-piece, which was finished off with linen pennants, stills and star portraits.

Durban Long made use of his entrance hall mirrors by painting water colour scenes upon them, and other vantage points such as the pelmets over the box-office were mounted with specially done art posters.

The campaign was begun two weeks in advance of the play-date, the film being announced by striking banners and the organist who played the music and made a short speech about the film at each session. Shop tie-ups were also arranged. A dance competition was promoted with a prominent local dance hall; and finally a novel poster was erected during play week, in the form of a giant broken gramophone record, bearing the wording, "A record has been broken by 'Waltz Time.'"

Simple Tie-up

A NEAT little shop window tie-up was arranged by W. S. Bobby, of the Empire, Swindon, to put over "Blithe Spirit."

In addition to a rather attractive lobby display, illuminated by concealed lighting, he had the following window card displayed in wine and spirit shops in the town at the cost of a few shillings: "Spirits are scarce, but don't be dispirited! See 'Blithe Spirit' at the Empire Theatre."

American Touch

ROBERT BURNS, of the Forum, Southampton, sent thousands of G.I.s home to U.S.A. with pleasant memories of his kinema.

The pre-view of "I Live in Grosvenor Square" was held at the Forum on August 26, and the fullest co-operation of the American Services was received. Banners advertising the film were strung across the various local U.S. camps, and a 4-in. paragraph in 14,000 copies of *Bull* were distributed.

A tasteful souvenir programme was given to each of 1,000 G.I.s returning on the *Queen Mary*.

On August 27 the Mayor and Mayoress of Southampton, together with officers and men of the U.S. Forces, attended the kinema. The 225 A.F.G. Band gave 20 minutes' musical interlude in the Sunday programme, and 400 officers and men attended the programme on the Monday.

Spirit Corner

EXPLOITING "Blithe Spirit," T. D. Hunt, of the Odeon, Chichester, prepared the residents in the district three weeks ahead of playdate by devoting a portion of his usual advertising space to the announcement of the film.

In addition, a most spiritual-like display cut-out of Margaret Rutherford

This striking display for TOMORROW THE WORLD was arranged by J. S. Sackier, of the Brighton Odeon. It tied up with "problem" posters displayed all over the town.

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The Showman On :—

DIGNITY IN TIE-UPS—ORGANIST AS PUBLICIST—A NOVEL PRIZE

gazing into a crystal and the spirit form (Kay Hammond) floating overhead, was given prominence in the foyer two weeks ahead of playdate and later transferred to a local music store, where a tie-up was arranged in connection with Columbia recordings.

A further window display was made in the theatre shop with a cut-out of Constance Cummings and Rex Harrison looking into a crystal, and cards reading "If you do not see what you want—in the window—inquire inside."

Dignified Tie-up

THE campaign for "Henry V," devised by Arthur Williams, of the Palladium (Odeon), Paignton, began with a long and increasingly intensive Press campaign.

The front of the house carried a prominent 16-poster over the canopy, and the latter was decorated with old-type banners, and overall with strings of tiny bunting.

A special waist-high display was erected outside the main entrance, creating great interest with special large stills.

A special display was arranged with the Torquay and Paignton Gas Co. Two artist's double crowns (of his own design) were worded:—

1. "Henry V"—Dedication—"To the Commandos and Airborne Troops of Great Britain—the spirit of whose ancestors it has been humbly attempted to recapture in some ensuing scenes, this film is dedicated."

2. "O for a house of fire that would ascend the brightest Heaven of Invention."

These words are the very first words spoken by Chorus in the prologue, and, incidentally, form the tie-up between the film and the two very modern gas fires discreetly placed in the display.

For the first playing night a gala Civic Night was arranged, and was a great success.

Organ Work

THE value of "propaganda" organ interlude was proved at the Regal, Harrogate, when the resident organist, Harold Nash, devoted the whole of his interlude to exploiting Metro's "Under the Clock," the week previous to playdate.

Following this came a short interlude to advertise the "Regal" dance which was run in aid of Associated British Cinemas' Benevolent Fund.

The "Under the Clock" interlude was commenced by announcing on the first slide that it was the next week's attraction and then followed the selections, each slide carrying some apt comment on the film. Manager Lewis H. Tallantire was responsible for the conception.

Big Show

A. BAYLIS, of the Regal, Chesterfield, publicised Warner's "Hollywood Canteen" in a spectacular fashion.

Each evening he presented a "Hollywood Canteen Stage Show" with a cast of over 60 talented local amateurs.

All the stars of the film were impersonated to good effect and the musical numbers were well exploited.

This attractive display for I LIVE IN GROSVENOR SQUARE (Pathe) was devised by D. Van Gessel, of the Regal, Bexley Heath. Left: Horatio Burton, of the Empire, Aldershot, arranged this striking window display to put over U.A.'s THE WAY TO THE STARS.

The show ran an hour and a half, taking the place of a second feature.

The sale of 10,000 attractively produced souvenir programmes brought in over £293, which is to be devoted towards the endowment of a cot at Chesterfield Royal Hospital in the name of the Regal patrons.

The show which was full of colour and talent was produced by Organist Cyril Birmingham, who accompanied throughout, while the stage direction and excellent effects were in the capable hands of chief operator T. Walker. The Mayor and Mayoress of Chesterfield were amongst the visitors.

Dan S. Jay, Warner Bros.' exploitation expert, saw the show and said that he wanted all the "dope" to send back to the States "to show them what we can do over here." This show was only the highlight of Baylis's comprehensive campaign.

Studio Prize

NOVEL prizes in a competition figured in the exploitation devised by A. L. W. Tolliday, of the Ritz (A.B.C.), Edgware, for Pathe's "I Live in Grosvenor Square."

Three weeks before playdate he affixed a banner 15 ft. by 18 ft. high over the canopy, worded "Where do you live?" This created a certain amount of curiosity to the extent of a patron leaving her name and address at the box office.

Three important shop windows in leading local stores were dressed with tie-up displays a week before playdate.

A criticism competition appeared to arouse most interest. Tolliday arranged the following prizes with the help of Mr. Dean, controller of the Welwyn Studios; a trip to Welwyn Studios and see the stars at work, to meet and be photographed with them, a panel portrait and six postcards donated by a local photographer, cash prizes and complimentary tickets.

The judging was done by the editor of the local newspaper, in which extra space was taken for two weeks pre-playdate.

Comparison

A. H. HARRISON, of the Adelphi, Slough, used an original idea to help put over M-G-M's "National Velvet."

On a blackboard in the vestibule he had a piece of pre-war velvet, which was actually taken from one of the Coronation Robes, alongside a piece of present-day velvet with a poster written:—

"Velvet—pre-war quality (from a Coronation robe). Present-day quality. But they cannot compare with 'National Velvet.' Here all next week."

Quite a small effort—but neat and unusual enough to attract a good deal of interest.

Lighting Trick

ERIC V. WALLS, of the Clifton, Grey Barr, added a touch of difference to his lobby display for "Battle of the Yukon."

He arranged a foyer display consisting of a linen background of a scene in a saloon. Green curtains were formed as a background to a set of steps made by the chief operator from old black out boards on which was stuck a 3-ft. cut-out of Gypsy Rose Lee and still. Cut-out title letters were fixed across the front, and 22 in. by 20 ins. with display stars and slogans completed the display.

A feature of the display was that the title letters, parts of the cut-out figure, playdate card, 22 x 28's and red edges

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ere done with fluorescent paint. black gl[amp] fixed up in a trough n front [illuminated] after dark aused [interest] by giving a minous [to] to the display.

ree Topics

TREES [figured] largely, naturally enou[gh] in displays for "A Tree Grows in [Brooklyn" (20th-Fox). Edward Tyson, [of] the Lonsdale, Carlisle, used two, and liked particularly the way he dres[sed] his box-office with one of them.

Tyson writes: "The attached photograph shows my display in the foyer, on show all the week previous to playdate. It was the last thing my patrons saw on leaving the theatre. The tree was a 20-ft. high silver birch which, complete with a small shrub and railings, was an exact replica of the tree shown on all the 12-sheet posters placed around the town by the renters. The display was completed with stills, Press comments, etc., and it looked very cool and colourful in the hot weather.

"During the week of showing, another tree was placed in front of the pay-box, patrons [en]tering and leaving under its branches.

"Tie-[ups] were arranged with eight traders [in] the town, and we had some grand q[ues]ts. The cost of the entire exploitat[ion] was nothing, trees being kindly l[ent] by a regular patron. I have found m[any] patrons only too willing to help me [with] any publicity, and they have hel[ped] me greatly."

This "V" display panel for HENRY V (Eagle-Lion) was erected by L. Flatow, of the Capitol, Walton-on-Thames. The information changed periodically. Right: Geoffrey Foster, of the Regent, Brighton, arranged this bright lobby display for RKO-Radio's THE THREE CABALLEROS.

Musical Line

WHIL[E] relief manager at the Regis (A[bc]), Hull, R. Thompson made an unusual lobby display for Columbia's "A Song to Remember."

In the [vest]ibule he arranged an improvised [mu]sic counter which was suitably draped [to] arrest the eye, on this he placed [num]erous copies of Chopin's classics, [tog]ether with past and up-to-date editions.

He used captions such as "Here are songs to Remember," and "Do These Memories?" followed by If so, [then] above all you will want to recall Chopin's Immortal Music which you can hear if you see this masterpiece of the screen, 'A Song to Remember.'"

Tie-ups were obtained and valuable publicity gained by enlisting the aid of the leading music stores where he placed stills and coloured art posters.

Savings Tie-up

REX FARROW, of the Regent, Horley, had quite an idea when he exploited Warner's "To Have and Have Not."

The title was very suitable to tie-up with the new National Savings Drive, and with co-operation of the local Savings Committee a personally conducted contest was arranged to take place on the stage, the audience to act as judges.

The object of the contest was to find a Savings Queen for the forthcoming Savings Week. Seven contestants appeared on the stage each night, and each winner appeared on the Friday night for the final.

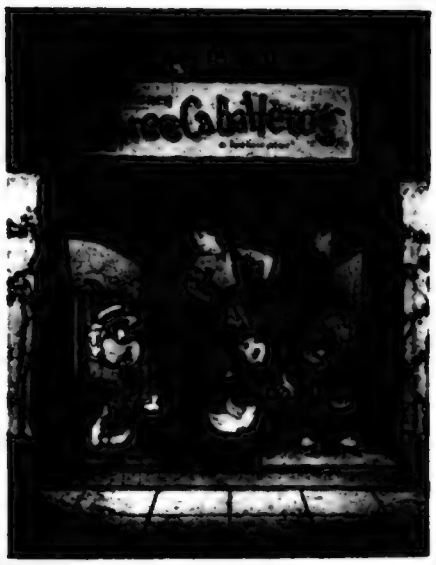
The elected Queen will attend all functions during the Horley and district's Savings Week.

So great has been the interest aroused that the Savings Committee has informed Farrow that it has been decided to run other contests on similar lines throughout the country.

Dual Effort

THE concurrent screening of the film, "The Way to the Stars," at the Odeon and Carlton Cinemas, Norwich, afforded Managers Sam Newberry and Ernest Goodwin respectively a good field for exploitation.

They secured the use of the display window at a store in the centre of the city, where they arranged an attractive display. The centre of the window was filled by a large 10-ft. comet, the tail of which, bearing the title of the film, stretched across the rest of the window. Framing the window, portraits of the



"stars" playing the leading parts in the film were arranged alternating with Press cuttings.

In the foyer of the Odeon, assistant manager Carnie had built with scrap material a star-shaped stand on which to display "stills," the stand being surmounted with a 30-ft. banner carrying the title with date and times of screening.

The week prior to, and during screening, extra space had been taken in the local Press where the portraits of the eight leading players were published under outsize notices of the film at the theatres concerned.

Also Worthy

W. H. Fowler, of the Commodore, Liverpool, for some extremely brightly worded shop tie-ups for Warner's "Arsenic and Old Lace."

R. F. King, of the Ritz, Wigan, for a very arresting foyer display and a witty furniture tie-up exploiting Warner's "To Have and Have Not."

SYMPHONY ORCHESTRA FOR THE BRIXTON ASTORIA

A SCHEME has been launched, and is well under way, by Dennis Early (general manager) and Arthur Esgate (solo organist) of the Brixton Astoria, to form a South London Symphony Orchestra.

Inquiries at the various colleges of music, orchestral classes at evening institutes, and other organisations, have produced a galaxy of talent, and an ambitious campaign has been started to assemble an orchestra of 55 players, plus solo pianists and organist.

As yet, we have about 30 towards this number, including Alice Forrester, a young lady from Toronto, recently discharged from the Canadian W.A.A.F., who has been featured as harpist with many of the leading orchestras in the U.S.A., and has many recordings and broadcasts to her credit.

The organisation is being kept as mainly amateur, and meetings and rehearsals are being held every Sunday morning. As there is little or no orchestral activity in this part of South London, the scheme has the active interest and backing of the local newspapers, who have given all the assistance and co-operation that could be desired.

The types of music performed will be the works of Tschaikovsky, the Greig Pianoforte Concerto and symphonic arrangements of the best musical comedy music. When the orchestra reaches the desired state of proficiency it is proposed to apply to the B.B.C. for an audition.

*

KEITH B. S. HANN, general manager of the Old Kent Road Odeon-Astoria, sends me news of another very attractive organ interlude with stage presentation which he put over recently.

The soloist was guest organist Rosalind Clynes, who opened at the stage console in a small tableau setting showing a fountain at the back. She then moved to the stage piano for a second number, after which the tabs were closed and later reopened to reveal the full stage setting as a prologue to Paramount's "Bring on the Girls."

Miss Clynes played a selection of melodies based on girls' names, such as "Alice Blue Gown," "Rose of Tralee," "Annie Laurie" and "Daisy Bell," one of the theatre's usherettes in appropriate costume being disclosed between the drapes as each tune was played.

At the end of this selection there was a black-out during which the four girls in period or national costume were replaced by four others in Odeon uniform who, to the strains of "Ain't She Sweet?" marched smartly to the front of the stage, seized four "bell-ropes" hanging from the flies screen and appeared to pull down the picture screen, on which the picture was immediately thrown.

Readers will note the neat way in which Mr. Hann, aided by Miss Clynes and members of the theatre staff (to whom he pays warm tribute), managed to provide a clever presentation for the film and to introduce an unusual effect in the final lowering of the screen. This is how a stage show should be devised and put over.

*

LOUISE MACDONALD, Plymouth's first woman resident kinema organist, is now installed at the Gaumont Palace. She succeeds Sidney Amos, who left the Gaumont a month ago for London. Miss MacDonald studied and took a degree at the Manchester College of Music.

For the past four years she has been organist in a kinema at Bangor, County Down. She is interested in traditional Irish folk music and has transcribed and arranged many of the airs. She has also composed several songs and a military march.

LATEST RECORDS

Kostelanetz's "Fascinating Rhythm"

WHEN selecting your interval music always make sure that it blends easily with the type of film programme. A Tin Pan Alley melody would be bad taste to play before screening "A Song to Remember," while a Chopin study would not be the right interval music for "Diamond Horseshoe."

Among the most useful recordings for interval work are those made by Andre Kostelanetz and his orchestra. They usually have sufficient rhythm to "carry" any light musical film and enough harmony and quiet passages to be usable with the more serious types of films.

There is another Kostelanetz recording this month.

* * *

Here are a few of the September issues which may be of use for your kinema record library:

DESERT SONG (Romberg). Selection by Albert Sandler and his orchestra on Columbia DB2183. Suitability: Ideal for light period films, romances.

FASCINATING RHYTHM and 'S WONDERFUL (Gershwin) by Andre Kostelanetz and his orchestra on Columbia DB2185. Suitability: Modern comedies, light romances, and the forthcoming Warner, "Rhapsody in Blue."

ORPHEUS IN THE UNDERWORLD (Offenbach) ov. by the Detroit Symphony Orchestra on H.M.V. C3431. Suitability: Second part ideal for high-paced action dramas, films with car, horse or aeroplane chases.

LAND OF MINE and YOU WILL RETURN TO VIENNA, both sung by Ann Ziegler and Webster Booth, on H.M.V. B9432. Suitability: These two songs are from "Waltz Time" and could be adapted for special publicity use.

I WISH I KNEW, by Victor Silvester and his orchestra, no vocal, on Columbia FB3140. Suitability: Light dance number from 20th-Fox's "Diamond Horseshoe."

P. G. B.

HUBERT McNALLY SUCCEEDS HIS FATHER

HUBERT McNALLY, who succeeds his father as manager for RKO-Radio in Eire, is a native of Clonbur, Co. Galway.

On leaving St. Mary's College, Galway, where he was educated, he entered the film business to take an active interest in the numerous kinema undertakings with which has father was associated in the provinces.

For a period of four years Mr. McNally was Eire manager of the Anglo-American, and about three months ago he became assistant branch manager, under his father, for RKO-Radio.

☆

New P.R.O. for London's A.T.C.

IN appreciation of the work done for the Air Training Corps by **Edward Jarratt**, who, in addition to being Commanding Officer of Dagenham Squadrons, has recently been appointed by the Air Ministry Hon. Public Relations and Press Officer, London Command, A.T.C., is to receive a presentation to his Squadrons of forty band instruments from Air Marshal Sir Leslie Gossage, Director General and Chief Commandant Air Training Corps. Jarratt together with **Castleton Knight**, made the Arthur Rank picture, "Sons of the Air."

☆

Donald Hardy, who has been appointed assistant manager of the Odeon, Leeds, after his release from the Service, returns to the house in which he began his career. It was in 1932, when the Odeon was known as the Paramount, that Hardy joined as a member of the service staff.

He became house manager with the Paramount and later went to the Regal, Kingston-on-Thames. From there he went to Barrow-in-Furness.

☆

A paragraph appearing in the KINE. of August 9 stated that **Mrs. Muriel Bird** had been appointed manageress of the Regal, Guernsey. Mrs. Bird has, in fact, been promoted from secretary to manageress of the Plaza Theatre, Chorley, Bolton. **Eric Snelling** is still in charge of Guernsey's Regal.

☆

Kinema Man May Become Alderman

COUN. ALFRED LEVY, governing director of the Scala, Liverpo ol, joint managing director of the Futurist, Liverpool, and a director of other kinema companies, will be proposed as an alderman of the Liverpool City Council at the October meeting.

Aldermanic vacancies are filled on the basis of length of council service.

He was first elected to the Council in 1930. His interests in the kinema trade date back to about 1912 when he purchased his first kinema at Salford—a corrugated iron structure.

From time to time Coun. Levy has presented historical and local films to the city and has entertained thousands of children to film shows on special occasions.

Mrs. Alfred Levy has been adopted as a candidate for the Wavertree West Ward to fill the vacancy caused by her husband's elevation.

☆

W. R. Scutt, late A.B.C., Mayfair, Clifton, and E.N.S.A., is now back with the Mayfair Circuit at its Northampton Tivoli.

☆

R. W. Brown, of the Ambassador, Bedminster, Bristol, has left to take over the management of the Odeon, Hereford. It was about five years ago that Brown, after a short period at the Bristol Odeon, was appointed to the management of the Ambassador, and during that time he has become extremely popular in the district.

Before leaving Brown was presented with a solid silver inkstand.

He is succeeded at Bedminster by **S. Sanders**, who has recently been in charge of the Ambassador, Kingswood, Bristol, previous to which he was at the Odeon, Norwich.

☆

R. A. Holland has succeeded **W. A. Hockman** as general manager of the Gaumont, Manchester. Hockman's promotion as assistant divisional superintendent for Gaumont-British in the North was reported in these columns last month.

An unusual point is that for the second time in ten years Hockman has handed over the post of resident-manager to the same person. In 1935 at Lewisham, after opening the Gaumont there two years previously, Mr. Hockman left for Manchester and was replaced by Holland.

MAINLY ABOUT PEOPLE

O'Brien is Praised by Exhibitors

ELECTED TO T.U.C. GENERAL COUNCIL

TOM O'BRIEN, M.P., was re-elected on September 13 to the Trades Union Congress General Council.

He has also been appointed as one of the Congress delegates to attend the World Trade Congress in Paris at the end of September.

The General Council endorsed the report of the General Purposes Committee which stated that it had conveyed its congratulations to T. O'Brien, M.P., on his election to Parliament, and wished him every success in his Parliamentary career.

Mr. O'Brien has acknowledged these good wishes and intimated that at any time he can be of assistance in Parliament to the Association and its members, provided it is compatible with his political obligations, he will be only too happy to do so.

☆

Showing Them How It's Done

AN exhibition was organised by H. W. Turner, display manager for Bainbridges, Newcastle-on-Tyne, and Cecil Wilmot, manager of the Odeon, Newcastle.

The exhibition, insured for £15,000, showed the research and details which go into the making of a big film and made use of actual models and costumes used in "Henry V."

FORTHCOMING TRADE SHOWS

Continued from page 50

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
		NEWCASTLE.				
Tues., Sept. 25	10.30 a.m.	Essoldo	The Fighting Guardsman	Columbia	Willard Parker	A
,, ,, 25	10.30 a.m.	Grainger	Her Highness and the Bellboy	M-G-M	Hedy Lamarr	U
,, ,, 25	10.30 a.m.	Stoll	Duffy's Tavern	Paramount	Ed. Gardner	—
,, ,, 25	10.45 a.m.	Own Theatre	Carribean Mystery	20th Century-Fox	———	—
Wed., ,, 26	10.30 a.m.	Haymarket	Strike Up the Band	M-G-M	Mickey Rooney	A
,, ,, 26	10.30 a.m.	Essoldo	A Thousand and One Nights	Columbia	Cornel Wilde	—
,, ,, 26	10.30 a.m.	Stoll	Love Letters	Paramount	Jennifer Jones	—
Thur., ,, 27	10.30 a.m.	Stoll	Guest Wife	United Artists	Claudette Colbert	—
,, ,, 27	10.30 a.m.	Essoldo	Road to Utopia	Paramount	Bing Crosby	—
Fri., ,, 28	10.30 a.m.	Stoll	Lost Week-end	Paramount	Ray Milland	—
,, ,, 28	10.30 a.m.	Essoldo	Query	Anglo-American	Billy Hartnell	—
		NOTTINGHAM.				
Tues., Sept. 25	10.45 a.m.	Scala	Little Men	International	Kay Francis	U
,, ,, 25	10.45 a.m.	Elite	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	A
Wed., ,, 26	10.45 a.m.	Scala	The Real Glory	New Realm	———	—
,, ,, 26	10.45 a.m.	Scala	Once Upon a Horse	New Realm	———	—
,, ,, 26	10.45 a.m.	Elite	Three's a Crowd	British Lion	Pamela Blake	—
Thur., ,, 27	10.45 a.m.	Scala	Steppin' in Society	British Lion	Edward Everett Horton	—
Fri., ,, 28	10.45 a.m.	Elite	That's the Spirit	G.F.D.	Peggy Ryan	—
,, ,, 28	10.45 a.m.	Scala	The Chicago Kid	British Lion	Donald Barry	—
		SHEFFIELD.				
Tues., Sept. 25	10.45 a.m.	Union St. P.P.	The Racket Man	Columbia	Tom Neal	A
,, ,, 25	10.45 a.m.	Cinema House	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	A
Wed., ,, 26	10.45 a.m.	Union St. P.P.	Over 21	Columbia	Irene Dunne	U
,, ,, 26	10.45 a.m.	Hippodrome	Steppin' in Society	British Lion	Edward Everett Horton	—
Thur., ,, 27	10.30 a.m.	Cinema House	Her Highness and the Bellboy	M-G-M	Hedy Lamarr	U
,, ,, 27	10.45 a.m.	Picture Palace	The Chicago Kid	British Lion	Donald Barry	—
,, ,, 27	10.30 a.m.	Regent	Dead of Night	Eagle Lion	Michael Redgrave	A
Fri., ,, 28	10.45 a.m.	Union St. P.P.	The Chance of a Lifetime	Columbia	Chester Morris	A
,, ,, 28	10.45 a.m.	Cinema House	That's the Spirit	G.F.D.	Peggy Ryan	—
,, ,, 28	10.45 a.m.	Regent	Guest Wife	United Artists	Claudette Colbert	—
,, ,, 28	10.45 a.m.	Hippodrome	Jealousy	British Lion	John Loder	—

FILMS TO BE SHOWN BETWEEN THURSDAY, SEPT. 20 AND WED., SEPT. 26

Thursday

Road to Utopia
(Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Hillary Brooke, Douglass Dumbrille, Jack LaRue, Robert Barrat and Nestor Paiva. **Director:** Hal Walker.

"Road to Utopia," the fourth in Paramount's series of "Road" shows, again teams Bing Crosby, Bob Hope and Dorothy Lamour. This new subject is said to be funniest and the most exciting of them all, and this time the trio of mirth and melody find themselves in the land of gold rushes. When it is pointed out that Bing and Bob are mistaken for a couple of desperadoes believed to be concerned in the murder of Dorothy's father, something of the hilarious nature of the story may be imagined.

The fun is fast and furious, and before the film has got very far practically everybody in the cast is chasing everybody else!

Bing, who sings two or three songs, portrays a confidence man and indulges in a song-and-dance routine with Bob. The latter become entangled with a 700-lb. Russian brown bear in the course of the proceedings, and sings duets with his two co-stars.

He also sinks into a snowdrift, has a fight with one of the toughest men in the Yukon and (like Bing) is vamped by the glamorous Dorothy.

Guest Wife
(United Artists)

Palace Theatre. 2.30 p.m.
Cast: Claudette Colbert, Don Ameche, Richard Foran, Charles Dingle, Grant Mitchell, Wilma Francis and Chester Clute. **Director:** Sam Wood.

Jack Buchanan's "Guest Wife" is a sophisticated domestic comedy.

Claudette Colbert plays Mary, adoring wife of Chris Price (Richard Foran). She finds that their own plans are always being subordinated to those of Joe Parker (Don Ameche), Chris' best friend.

Joe arrives from the Orient just in time to upset the Price's plans for a honeymoon. Joe, to further his own ends, has told his boss, Worth (Charles Dingle), that he is married. Worth expects to meet Joe's wife, and, to please Chris, Mary consents to pose as the wife.

The hoax succeeds only too well, and as it gathers momentum Joe and Mary find themselves in a succession of embarrassing situations. Then things begin to get out of hand and Mary is prevented from rejoining her husband to continue their honeymoon so she determines to out-hoax Joe.

The Chicago Kid
(British Lion-Republic)

Studio One, Oxford Street. 11 a.m.
Cast: Donald Barry, Otto Kruger, Tom Powers, Lynne Roberts, Henry Daniels, Chick Chandler, Joseph Crehan and Jay Novello. **Director:** Frank McDonald.

Donald Barry, tough star of American Westerns, has the title-rôle in "The Chicago Kid," described as a timely drama of to-day's racketeers.

He plays the rôle of a young factory worker whose father dies while serving a prison sentence. Certain that his father was gaoled while innocent, the young man decides to avenge his death and find the real culprit.

He joins black-market gangsters and becomes involved in their illegal activities, only to learn that his father was really more guilty than was brought out at the trial!

Barry "battles" his way through the thrill-packed scenes of "The Chicago Kid." Romantic interest is supplied by Lynne Roberts in the feminine lead.

Friday

Jealousy
(British Lion)

Studio One. 11 a.m.
Cast: John Loder, Jane Randolph, Karen Morley, Nils Asther and Hugo Haas. **Director:** Gustav Machaty.

Director Gustav Machaty has given "Jealousy" a quality of suspense and excitement that is said to be rare in stories of this type. This tale concerns a young American married to a European writer.

A moody, cynical character, the writer is discouraged by the strangeness of America and brooding, the young man makes both his own life and that of his lovely wife miserable.

She becomes attracted by a doctor. Her husband is murdered and circumstantial evidence points to her guilt. She is arrested, tried and sent to prison for a long sentence.

The doctor believes her to be innocent and sets out to find the real murderer. His efforts are successful.

The Lost Weekend
(Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Ray Milland, Jane Wyman, Phillip Terry, Howard da Silva, Doris Dowling and Frank Faylen. **Director:** Billy Wilder.

"The Lost Weekend" tells the story of five days out of the life of Don Birnam, a handsome New Yorker with a literary ability, who loses the girl he loves, his self respect and finally his freedom because of his helpless addiction to drink.

It is the story, too, of the efforts of the girl and of the man's younger brother to save him from disaster.

For many reasons "The Lost Weekend" is said to be one of the most unusual picture Hollywood has yet made.

Director Billy Wilder approached the story of Don Birnam from an objective viewpoint. It is a difficult theme for film treatment. "The Lost Weekend" contains several innovations and some unusual photography.

The film is also a significant departure from the usual Hollywood picture through its use of silence. It is stated that about a third of the picture was filmed without dialogue!

Monday

Song of Mexico
(British Lion)

Studio One. 11 a.m.
Cast: Adele Mara, Edgar Barrier, George Lewis, Jacqueline Dalya, Jose Pulido and Racquel de Alva. **Director:** James A. Fitzpatrick.

For his first picture under the contract he recently signed with Republic, James A. Fitzpatrick—of travelogue fame—has produced a comedy-romance which will, it is predicted, set a new fashion in screen entertainment.

"Song of Mexico" was filmed in beautiful Mexican countryside and introduces some of the better-known sights and places to be found there.

Forthcoming Attractions

THESE films will be trade shown on Thursday and Friday of next week (September 27 and 28), synopsis of which will appear in next week's issue of the KINE.

THURSDAY, SEPTEMBER 27, "Deputy Drummer" (Anglo-American) at 11 a.m. in the G.-B. Private Theatre

No screenings have as yet been fixed for FRIDAY, SEPTEMBER 28.

Story of a United States Soldier

Yolanda Lacca as Amelia in STORY OF G.I. JOE, for U.A. release, and (left), Nils Asther and Virginia Bruce in a scene from Republic's LOVE, HONOUR AND GOODBYE, which British Lion will show on Tuesday

Tuesday

Love, Honour and Goodbye
(British Lion)

Studio One. 10.45 a.m.
Cast: Victor McLaglen, Virginia Bruce, Edward Ashley, Nils Asther, Helen Broderick, Veda Ann Borg, Jacqueline Moore and Robert Greig. **Director:** Al Rogell.

One of the most heartwarming of recent comedies is the description given to "Love, Honour and Goodbye."

Miss Bruce is cast as a stage-struck young wife whose idle husband indulges her theatre-mania to the extent of backing the show in which she makes her début. It's a flop, and he orders it to be closed down. When the wife hears about this she leaves him.

The husband visits an amusement arcade, where tattoo-artist Victor McLaglen is having trouble with the Adoption Society. Lonely, the unhappy husband offers McLaglen, the child and a pretty blonde from the arcade the hospitality of his house.

When his wife comes back and finds these "characters" in her home she is surprised and, disguised as a French nursemaid, comes back to find out what it's all about. From here on the story is a series of hilarious situations.

Trunk Crime
(Anglo-American)

G.-B. Theatre. 11 a.m.
Cast: Manning Whiley, Barbara Everest, Michael Drake, Thorley Walters, Hay Petrie, and Eileen Bennett.

A gripping drama which traces the reactions of a young chemical student with pronounced aesthetic tastes, who from an early age has suffered persecution at the hands of some of his comrades.

Revenge follows the indignities he suffers at a drunken "Going Down" party" and leads him through remorse and fear to an unexpected ending.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Sept. 20	11 a.m.	Studio One	The Chicago Kid	British Lion	Donald Barry	—
,, ,, 20	2.30 p.m.	Palace	Guest Wife	United Artists	Claudette Colbert	—
,, ,, 20	10.30 a.m. & 2.30 p.m.	Private Theatre	Road to Utopia	Paramount	Bing Crosby	—
,, ,, 20	2.30 p.m.	G.B. Theatre	Three Shorts	Renown	———	—
Fri., ,, 21	11 a.m.	Studio One	Jealousy	British Lion	John Loder	—
,, ,, 21	10.30 a.m. & 2.30 p.m.	Private Theatre	Lost Week-end	Paramount	Ray Milland	—
Mon., ,, 24	11 a.m.	Studio One	Song of Mexico	British Lion	Adele Mara	—
Tues., ,, 25	10.45 a.m.	Studio One	Love, Honor and Good-bye	British Lion	Victor McLaglen	—
,, ,, 25	11 a.m.	G.B. Theatre	Trunk Crime	Anglo-American	———	—
Wed., ,, 26	10.30 a.m.	Studio One	Rhapsody in Blue	Warner	———	—
,, ,, 26	11 a.m.	G.B. Theatre	Secret Journey	Anglo-American	———	—
Thur., ,, 27	11 a.m.	G.B. Theatre	Deputy Drummer	Anglo-American	———	—
,, ,, 27	10.30 a.m. & 2.30 p.m.	Century Theatre	Blood and Sand	20th Century-Fox	———	—
BIRMINGHAM.						
Mon., Sept. 24	10.30 a.m.	Scala	Strike Up the Band	M-G-M	Mickey Rooney	—
,, ,, 24	10.45 a.m.	Forum	Jealousy	British Lion	John Loder	—
Tues., ,, 25	10.30 a.m.	Scala	The Racket Man	Columbia	Tom Neal	—
,, ,, 25	10.30 a.m.	Futurist	Duffy's Tavern	Paramount	Ed Gardner	A
,, ,, 25	10.30 a.m.	Forum	Query	Anglo-American	Billy Hartnell	—
Wed., ,, 26	10.30 a.m.	Futurist	Guest Wife	United Artists	Claudette Colbert	—
,, ,, 26	10.30 a.m.	Scala	Love Letters	Paramount	Jennifer Jones	—
,, ,, 26	10.45 a.m.	Forum	Love, Honor and Good-bye	British Lion	Victor McLaglen	—
Thur., ,, 27	10.30 a.m.	Futurist	Road to Utopia	Paramount	Bing Crosby	—
,, ,, 27	10.30 a.m.	Scala	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	A
Fri., ,, 28	10.30 a.m.	Forum	Her Highness and the Bellboy	M-G-M	Hedy Lamarr	U
,, ,, 28	10.30 a.m.	Scala	Lost Week-end	Paramount	Ray Milland	—
,, ,, 28	10.30 a.m.	Futurist	Lady on a Train	G.F.D.	Deanna Durbin	A
CARDIFF.						
Tues., Sept. 25	10.45 a.m.	Park Hall	The Racket Man	Columbia	Tom Neal	A
,, ,, 25	10.45 a.m.	Olympia	Her Highness and the Bellboy	M-G-M	Hedy Lamarr	U
,, ,, 25	11 a.m.	Capitol	Guest Wife	United Artists	Claudette Colbert	—
,, ,, 25	10.45 a.m.	Empire	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	A
,, ,, 25	10.45 a.m.	Odeon	Steppin' in Society	British Lion	Edward Everett Horton	—
Wed., ,, 26	10.45 a.m.	Empire	That's the Spirit	G.F.D.	Peggy Ryan	—
,, ,, 26	10.45 a.m.	Odeon	Love Letters	Paramount	Jennifer Jones	—
,, ,, 26	10.45 a.m.	Park Hall	The Chicago Kid	British Lion	Donald Barry	—
,, ,, 26	10.30 a.m.	Olympia	Query	Anglo-American	Billy Hartnell	—
Thur., ,, 27	10.45 a.m.	Odeon	Road to Utopia	Paramount	Bing Crosby	—
,, ,, 27	10.45 a.m.	Park Hall	Jealousy	British Lion	John Loder	—
Fri., ,, 28	10.45 a.m.	Park Hall	The Chance of a Lifetime	Columbia	Chester Morris	A
,, ,, 28	10.30 a.m.	Capitol	Strike Up the Band	M-G-M	Mickey Rooney	—
,, ,, 28	10.45 a.m.	Odeon	Lost Week-end	Paramount	Ray Milland	—
,, ,, 28	10.45 a.m.	Olympia	Song of Mexico	British Lion	Adele Mara	—
,, ,, 28	10.45 a.m.	Empire	Lady on a Train	G.F.D.	Deanna Durbin	A
GLASGOW.						
Tues., Sept. 25	10.45 a.m.	La Scala	A Thousand and One Nights	Columbia	Cornel Wilde	A
,, ,, 25	10.45 a.m.	Picture House	Guest Wife	United Artists	Claudette Colbert	—
Wed., ,, 26	10.45 a.m.	New Savoy	That's the Spirit	G.F.D.	Peggy Ryan	—
,, ,, 26	10.45 a.m.	La Scala	Love Letters	Paramount	Jennifer Jones	—
,, ,, 26	10.45 a.m.	Playhouse	The Chicago Kid	British Lion	Donald Barry	—
Thur., ,, 27	10.30 a.m.	Cranston's	Her Highness and the Bell Boy	M-G-M	Hedy Lamarr	U
,, ,, 27	10.45 a.m.	Playhouse	Road to Utopia	Paramount	Bing Crosby	—
,, ,, 27	10.45 a.m.	La Scala	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	A
,, ,, 27	10.45 a.m.	Regal	Jealousy	British Lion	John Loder	—
Fri., ,, 28	10.30 a.m.	Playhouse	Strike Up the Band	M-G-M	Mickey Rooney	—
,, ,, 28	10.45 a.m.	La Scala	Lost Week-end	Paramount	Ray Milland	—
,, ,, 28	10.45 a.m.	Regal	Song of Mexico	British Lion	Adele Mara	—
,, ,, 28	10.45 a.m.	Cranston's	Query	Anglo-American	Billy Hartnell	—
,, ,, 28	10.45 a.m.	New Savoy	Lady on a Train	G.F.D.	Deanna Durbin	A
LEEDS.						
Tues., Sept. 25	10.45 a.m.	Tower	The Chance of a Lifetime	Columbia	Chester Morris	A
,, ,, 25	10.30 a.m.	Ritz	Query	Anglo-American	Billy Hartnell	—
,, ,, 25	10.30 a.m.	Scala	Dead of Night	Eagle-Lion	Michael Redgrave	A
Wed., ,, 26	10.45 a.m.	Scala	Guest Wife	United Artists	Claudette Colbert	—
,, ,, 26	10.30 a.m.	Ritz	Love Letters	Paramount	Jennifer Jones	—
,, ,, 26	10.45 a.m.	Tower	The Chicago Kid	British Lion	Donald Barry	—
Thur., ,, 27	10.30 a.m.	Tatler	Strike Up the Band	M-G-M	Mickey Rooney	—
,, ,, 27	10.45 a.m.	Ritz	A Thousand and One Nights	Columbia	Cornel Wilde	A
,, ,, 27	10.45 a.m.	Scala	That's the Spirit	G.F.D.	Peggy Ryan	—
,, ,, 27	10.30 a.m.	Ritz	Road to Utopia	Paramount	Bing Crosby	—
,, ,, 27	10.45 a.m.	Tower	Jealousy	British Lion	John Loder	—
Fri., ,, 28	10.30 a.m.	Ritz	Lost Week-end	Paramount	Ray Milland	—
,, ,, 28	10.45 a.m.	Tower	Song of Mexico	British Lion	Adele Mara	—
,, ,, 28	10.45 a.m.	Scala	Lady on a Train	G.F.D.	Deanna Durbin	A
LIVERPOOL.						
Tues., Sept. 25	10.45 a.m.	Majestic	Duffy's Tavern	Paramount	Ed. Gardner	A
,, ,, 25	10.45 a.m.	Trocadero	The Strange Affair of Uncle Harry	G.F.D.	George Sanders	A
,, ,, 25	10.45 a.m.	Scala	Jealousy	British Lion	John Loder	U
Wed., ,, 26	10.45 a.m.	Palais de Luxe	Her Highness and the Bellboy	M-G-M	Hedy Lamarr	U
,, ,, 26	10.45 a.m.	Majestic	Love Letters	Paramount	Jennifer Jones	—
,, ,, 26	10.45 a.m.	Forum	Song of Mexico	British Lion	Adele Mara	—
Thur., ,, 27	10.45 a.m.	Majestic	Road to Utopia	Paramount	Bing Crosby	—
,, ,, 27	10.45 a.m.	Scala	Guest Wife	United Artists	Claudette Colbert	—
Fri., ,, 28	10.45 a.m.	Palais de Luxe	Strike Up the Band	M-G-M	Mickey Rooney	—
,, ,, 28	10.45 a.m.	Majestic	Lost Week-end	Paramount	Ray Milland	—
,, ,, 28	10.30 a.m.	Forum	Query	Anglo-American	Billy Hartnell	—
MANCHESTER.						
Tues., Sept. 25	10.45 a.m.	Market St. P.H.	Guest Wife	United Artists	Claudette Colbert	—
,, ,, 25	10.45 a.m.	Theatre Royal	Duffy's Tavern	Paramount	Ed. Gardner	A
,, ,, 25	10.45 a.m.	New Oxford	Steppin' in Society	British Lion	Edward Everett Horton	—
Wed., ,, 26	10.30 a.m.	Gaiety	Strike Up the Band	M-G-M	Mickey Rooney	—
,, ,, 26	10.45 a.m.	Theatre Royal	Love Letters	Paramount	Jennifer Jones	—
,, ,, 26	10.45 a.m.	Gaumont	The Chicago Kid	British Lion	Donald Barry	—
,, ,, 26	10.30 a.m.	Oxford	Query	Anglo-American	Billy Hartnell	—
Thur., ,, 27	10.45 a.m.	Theatre Royal	Road to Utopia	Paramount	Bing Crosby	—
,, ,, 27	10.45 a.m.	Gaumont	Jealousy	British Lion	John Loder	U
Fri., ,, 28	10.45 a.m.	Market Street	Her Highness and the Bellboy	M-G-M	Hedy Lamarr	U
,, ,, 28	10.45 a.m.	Theatre Royal	Lost Week-end	Paramount	Ray Milland	—
,, ,, 28	10.45 a.m.	Gaiety	Song of Mexico	British Lion	Adele Mara	—
,, ,, 28	10.45 a.m.	Gaumont	Lady on a Train	G.F.D.	Deanna Durbin	A

(Continued at foot of page 48)

SITUATIONS VACANT

OPPORTUNITY OCCURS FOR ART MANAGERS AND OPERATOR MANAGERS WITH INDEPENDENT CIRCUIT. EXCELLENT PROSPECTS FOR THE RIGHT APPLICANTS.—WRITE, STATING FULL PARTICULARS TO THE GENERAL MANAGER, J.H.L. THEATRES, 113, WARDOUR STREET, LONDON, W.1. INTERVIEWS BY APPOINTMENT ONLY.

MAJOR Independent Renter requires Branch Manager for Birmingham and Nottingham territories.—Apply, G., Box Kinematograph Weekly.

TWO Managers, two Operators required immediately.—Apply, Picture Houses, Ltd., 38, Edward Street, West Bromwich.

WANTED, Chief Operator or very good second; Simplex, RCA; independent; must have first-class references.—County Cinema, Oakham, Rutland.

CHIEF Operator and Second wanted for independent kinema, seaside town; Western Electric.—Refs. to Box 174, W. H. Smith, Colwyn Bay.

SECOND Operator wanted for the Hippodrome, Margate; good wages for a suitable man or woman start October 1. Apply, giving full details of experience, The Manager.

EXPERIENCED Projectionist required for independent house; permanent position.—Apply, The Picture Theatre, Beam Road, Sutton.

WANTED, Operator, evening show; good wage; B.T.-H. sound, Kalee 12 machines.—Apply, Manager, Tivoli, Pennymoor, Co. Durham.

SECOND and Third Operators required (male or female).—Apply, Picardy Cinema, Harlesden, N.W.10.

SOUTH Coast. Independent Renting Company require first-class Salesman for the South Coast; big line-up of product; good opportunity for salesman to earn substantial commission.—Write, Box 949, Kinematograph Weekly.

WANTED, for West End kinema, experienced Display Artist, first-class letterer and figure; capable drawing film characters, cartoons, etc.; our own studio; highest remuneration for right man.—Apply, Cameo, Charing Cross Road, W.C.2.

FILM Booking Clerk required, with knowledge of Circuit work.—Write, stating age, experience, and salary required, S., Box 934, Kinematograph Weekly.

FILM Company requires good Shorthand-Typist. Apply, B., Box 918, Kinematograph Weekly.

FILM Company requires good Copyist.—Apply, C., Box 919, Kinematograph Weekly.

FILM Company requires assistant Booking Clerk; one with previous experience or knowledge preferred.—Apply, D., Box 920, Kinematograph Weekly.

SITUATIONS WANTED

YOUNG MANAGER, TEN YEARS MAJOR CIRCUIT, FULLY EXPERIENCED ALL BRANCHES ADMINISTRATION, AT PRESENT GENERAL MANAGER 2,000-SEATER SUPER, SEEKS ADVANCEMENT AS SUPERVISOR OR OTHER EXECUTIVE POSITION WITH SMALL CIRCUIT, SOUTH OF ENGLAND.—M., BOX 928, KINEMATOGRAPH WEEKLY.

MANAGER (ex F/Lt., R.A.F.), age 41, keen to accept engagement; South preferred, but not essential; free end of September; excellent refs.—R., Box 933, Kinematograph Weekly.

MANAGER, with Circuit experience, desires change to Independent or small Circuit; West of England.—Reply, G., Box 923, Kinematograph Weekly.

BUSINESS-Builder, with proven record, desires management of super-house or supervision of number of small halls; sound knowledge of modern selling methods; many years on exhibiting side; first-class offers only.—F., Box 922, Kinematograph Weekly.

MESSRS.

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TO FILM COMPANIES. Ex-theatre 'Cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

MANAGER, young, smart, energetic, thoroughly trained in all branches of kinema routine; knowledge of operating; requires post circuit or independent; used to running café; good exploiteer.—W., Box 938, Kinematograph Weekly.

MANAGER—SHORTLY AT LIBERTY—22 YEARS' EXPERIENCE, INCLUDING BOOKING; 12 YEARS GENERAL MANAGER SMALL CIRCUIT; REQUIRES POSITION AS MANAGER, INDEPENDENT OR SMALL CIRCUIT; NO SITUATION TOO DIFFICULT TO INCREASE TAKINGS; GO ANYWHERE.—X., BOX 939, KINEMATOGRAPH WEEKLY.

GENTLEMAN, at present controlling theatres and kinemas up to 3,000-seaters, open to accept engagement in a position of General Manager or Controller of Theatres; anywhere, England or Scotland; must be a first-class post; references of record-breaking can be submitted.—Reply, Y., Box 940, Kinematograph Weekly

EXPERIENCED Manager seeks position independent circuit any part England.—B., Box 943, Kinematograph Weekly.

EXPERIENCED EXECUTIVE DESIRES POST AS GENERAL MANAGER FOR SMALL GROUP OF KINEMAS; ABLE TO UNDERTAKE BOOKING, ADVERTISING AND GENERAL ADMINISTRATION; ADVERTISER SEEKS TYPE OF POST WHERE CONSIDERATE PRINCIPALS WILL APPRECIATE HARD WORK AND INITIATIVE; AMOUNT OF SALARY SECONDARY CONSIDERATION.—PARTICULARS FROM C., BOX 944, KINEMATOGRAPH WEEKLY.

EXPERIENCED Manager seeks position, Norfolk Coast preferred.—Particulars from D., Box 945, Kinematograph Weekly.

FILM Renter's Representative desires change; excellent and clean-selling record; well-known personality throughout Lancashire, Cheshire and North Wales; only good position with reliable organisation considered; would be interested in offers from exhibiting side—general management, booking, etc. —Replies in strictest confidence to "Advertiser," c/o 7, Staplands Road, Liverpool 14.

EXPERIENCED Film Salesman requires position, anywhere, with preference West of England; just left major renter; own car; references; speaks three languages and prepared to go on Continent or overseas.—Z., Box 941, Kinematograph Weekly.

ORGANIST, exempt direction by National Service and Ministry of Labour; aged 30; seeks post, anywhere—A., Box 942, Kinematograph Weekly.

THEATRE SEATS

WANTED, 47 or more seats for sloping floor.—Mason, Saul, Glos.

TIP-UP Seats Bought and Sold; Seats Repaired. — R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

PUBLICITY

KINEMAS.—Smarten your Press Ads. with a new Nameblock.—J. S. Woolley, Advertising Service, Prudential Chambers, Market Place, Loughborough.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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FOR SALE AND WANTED

FOR Sale, 4 Kalee 7 Projectors; 1 pair can be seen working. Best offer accepted. —Regal Cinema, Kingsbridge, South Devon.

FOR Sale, B.T.-H. Mazda Valves, the following new: Two output valves T.V.250; two A.C.H.L.; four mercury vapour rectifying valves U150/1100; one rectifying E.S.U.75; three photo-electric cells P.E.7.B.; and the following, used: Three T.V.250; two output valves U.X.250; seven A.C.H.L.; one used B.T.-H. mains transformer, input 200/250 v. A.C., 40/60 cycles, output 630-0-630 v., 100 mA., 3¾-0-3¾ v., 6 amps; 3¾-0-3¾ v., 6 amps; one new heavy duty output transformer, type O.P.12, by Radio Instruments, Bexleyheath; one used B.T.-H. permanent magnet R.K. loudspeaker, 8-in. cone; one used carbon microphone, with desk stand; one used window display stand, 4-in. revolving disc, 220 v. A.C.; one used mains transformer, input 480 v., single phase, 50 cycles, output 80 v. 40 amps. A.C.—Offers to Northcott, 12, Hill Crest, Mannamead, Plymouth.

QUANTITY of Carbons for sale consequent upon change of arcs; 9 mm. x 12 and 7 mm. x 9.—Apply, E., Box 946, Kinematograph Weekly.

35-mm SILENT Projector and Stand; 35-mm. titling bench; two pairs flat winders; 80 ft. Kinamo cine. camera; 1,000 ft. and 200 ft. boxes; Dallan ½-pl. tank; all seen Holborn.—F., Box 947, Kinematograph Weekly.

KINEMAS FOR SALE

FREEHOLD Modern Kinema for sale, seating 550; excellent condition and splendidly furnished; solo situation; price £17,000; principals or solicitors only.—Q., Box 932, Kinematograph Weekly.

KINEMAS WANTED

KINEMA wanted by experienced Manager; seating 400 or more; lease or buy; small circuit considered.—K., Box 926, Kinematograph Weekly.

GENTLEMAN, 30 years in kinema business wants to Rent or Lease Kinema; solo situation in small town preferred; would consider working partnership in going concern; no agents. —V., Box 937, Kinematograph Weekly.

AGENCIES

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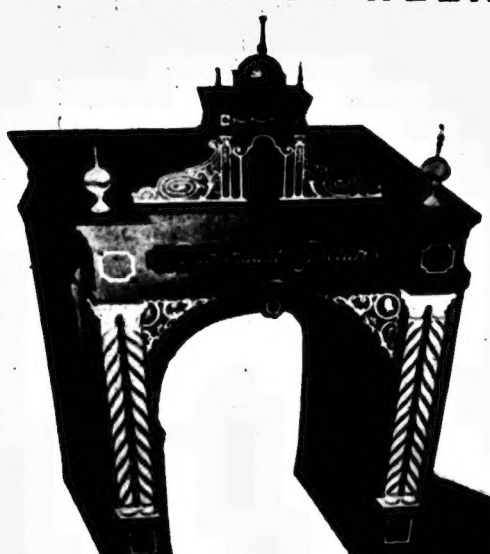

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Love Letters
Road To Utopia
The Lost Weekend
(DIARY OF A DIPSOMANIAC)